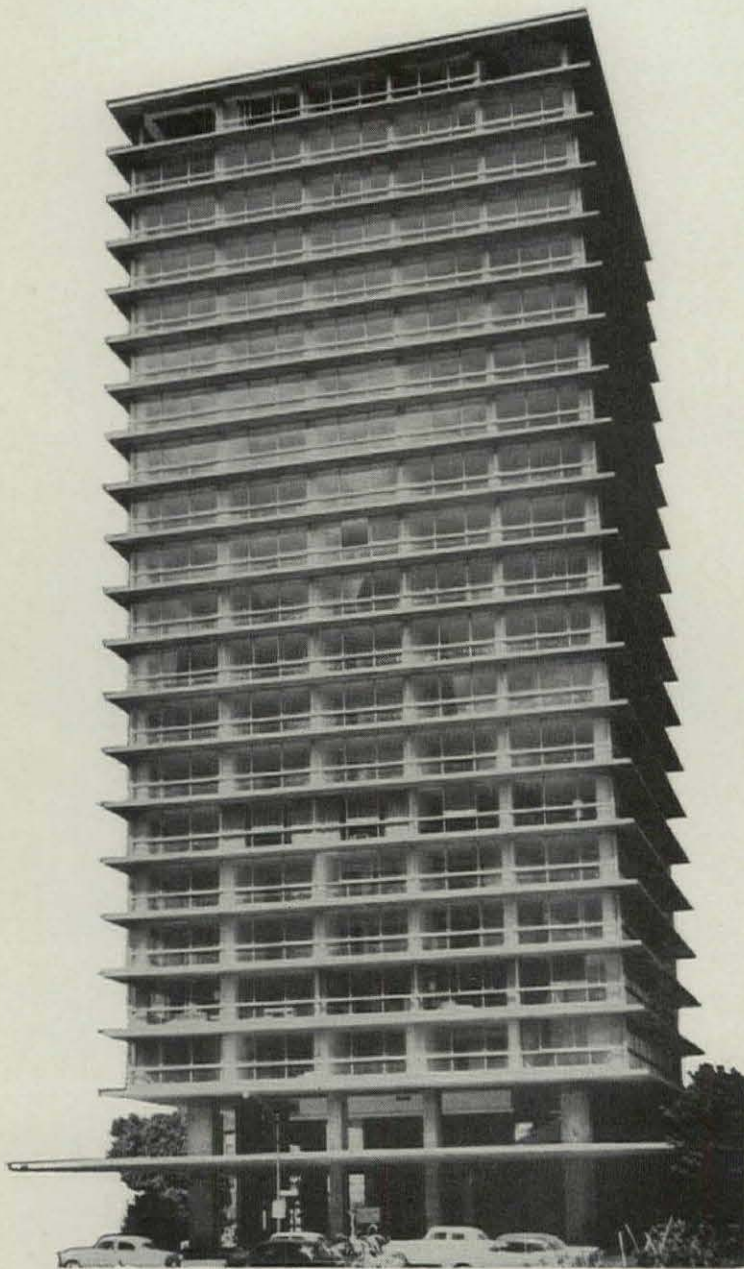


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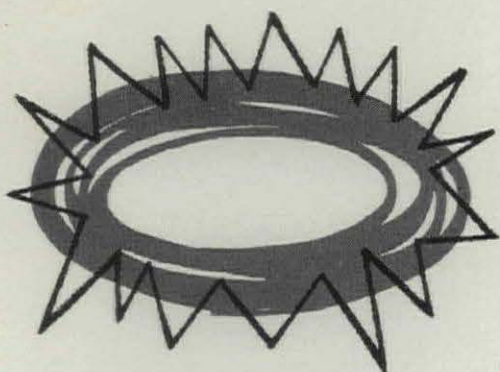
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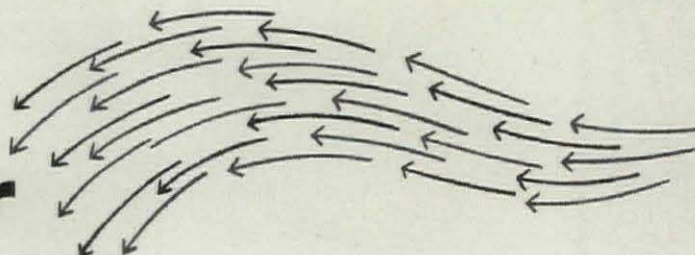


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ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription.

ART

DORE ASHTON

SYNTHESISTS

The day of liberation in 1944 is perhaps a more important date in the history of modern Italian art than the dates of any particular school or trend which preceded or followed it. Even now Italian writers and critics, publishing memoirs, devote whole chapters to that moment when the artists celebrated final liberation from the years of enforced slumber and unexpressed dream. During the wild week which followed allied entry into Rome the painters, poets and writers wandered day and night through the streets, rushing to embrace each other, singing, and bawling out sentiments of years' accumulation. Nothing seemed impossible in that time of supreme hope when the spirit revived in the tireddest of artists. But the exaltation passed all too quickly and the hard work began—a labor which left many weaker artists exhausted by the way. Italian artists



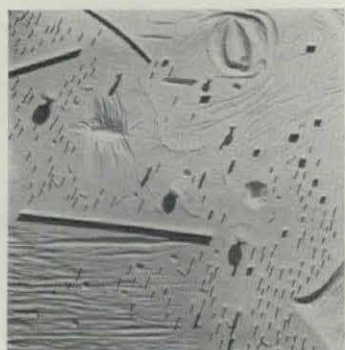
Toti Scioloja: April, 1955



June, 1955

found themselves in a state of serious disorientation. First, there was the problem of filling in the lacunae left by Fascists who had prohibited cultural interchange and neglected libraries and universities. A whole generation, then in their twenties and early thirties had missed almost completely the development of modern art dating back to the Impressionists. In fact, when Lionello Venturi returned to Rome in 1946 and put up an exhibition of reproductions of Impressionists in the so-called Modern Museum, the young artists thronged from every city in Italy to have their first experience, though second-hand, with such artists as Manet, Renoir and Pissarro. Even those artists who had managed to get to France during the '30s could not integrate their momentary illuminations into the Italian culture of the Fascist day. Without going into all the complex reasons for the disintegration of Italian plastic art which began with the twilight of the Futurists and reigned until 1944, it is possible to say that truly modern art begins in Italy only with the end of the second World War.

Bearing in mind the heavy cloud which lingered for so long over the arts, the current situation can be considered phenomenal. Tele-scoped in less than a decade's activity is a progress which has brought Italian plastic arts into international context. The best of the artists had to labor in a double sense. First, to acquire the rudiments of modern art going back to the early cubists, overlaying this with each definable advance since. Then, to pull out from the welter of "modern" styles an autographic statement divorced from the research, still so fresh. In many cases there was no time for digestion and results proved it, but in others, the urgent time factor was a stimulant. The years behind, when most artists retreated into solipsist fantasy which had weakened them, had to be compensated for with intense, often obsessive work. Although generally speaking Italian contemporary art is more confused and eclectic than most



Piero Dorazio: Wood Relief

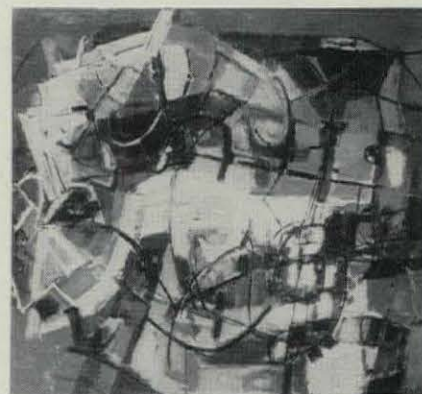
Photograph by Oscar Savio

other national arts, there are an astonishing number of individual artists who merit serious consideration.

In 1952, Lionello Venturi published a monograph called "Eight Italian Painters." Because this was the first selective critical essay by an esteemed critic to appear in post-war Italy, these artists came to be known as "The Eight." A number of them are no longer of interest, but the article is remembered because of Venturi's insistence that "these painters are not and do not wish to be considered 'abstract' painters, nor do they wish to be considered 'realistic'; the above named painters adopt a pictorial language which, springing from the tradition that originated about 1910, absorbs the cubist, expressionist and abstractionist experiences."

It is undeniable that the best Italian painters today (and a few sculptors) spring from the cubist tradition and have broken away by degrees. And it is also true that they feel free—and say so—to use any pictorial language existent as the spirit moves them. Because of the peculiar circumstances of recent history in Italy, there is a great deal of flux among individual artists, and within a matter of months one may develop astoundingly while another may seem to have regressed completely. Among the eight originally cited by Venturi (Afro, Birolli, Corpora, Moreni, Morlotti, Santomaso, Turcato, Vedova) only the first three have made notable changes in their styles.

Probably the most eminent example of a man who has used tradition without being detained by it is Afro.* Son of a decorative mural painter in the good Venetian tradition, and product of an academy, Afro has been nourished from the best Italian sources. His development, slow and steady, has led him through a tight brand of cubism, a softened tonalism akin to that of Morandi, a mild kind of expressionism and finally, an autographic synthesis of all these styles. Yet until only some four months ago, Afro stayed well within the bounds of good European taste. A consummate painter, and skillful draughtsman, he was a maker of beautiful pictures. He melted his mauves, vermillions and slate grays into elegant patterns, always controlled by a finishing brush and heightened by careful varnishing. His picture-space, perfectly balanced and often reminiscent of old figure-ground formulae, was divided off by spidery lines moving around and behind his forms. Tradition plus a mildly modern idiom plus excellent taste kept Afro within bounds. But Afro, who by nature is inquisitive, ironic and progressive in his attitudes, had been edging up to a new vision which within the past few months has totally revised his style. As in the cases of other



Renato Birolli: 1954



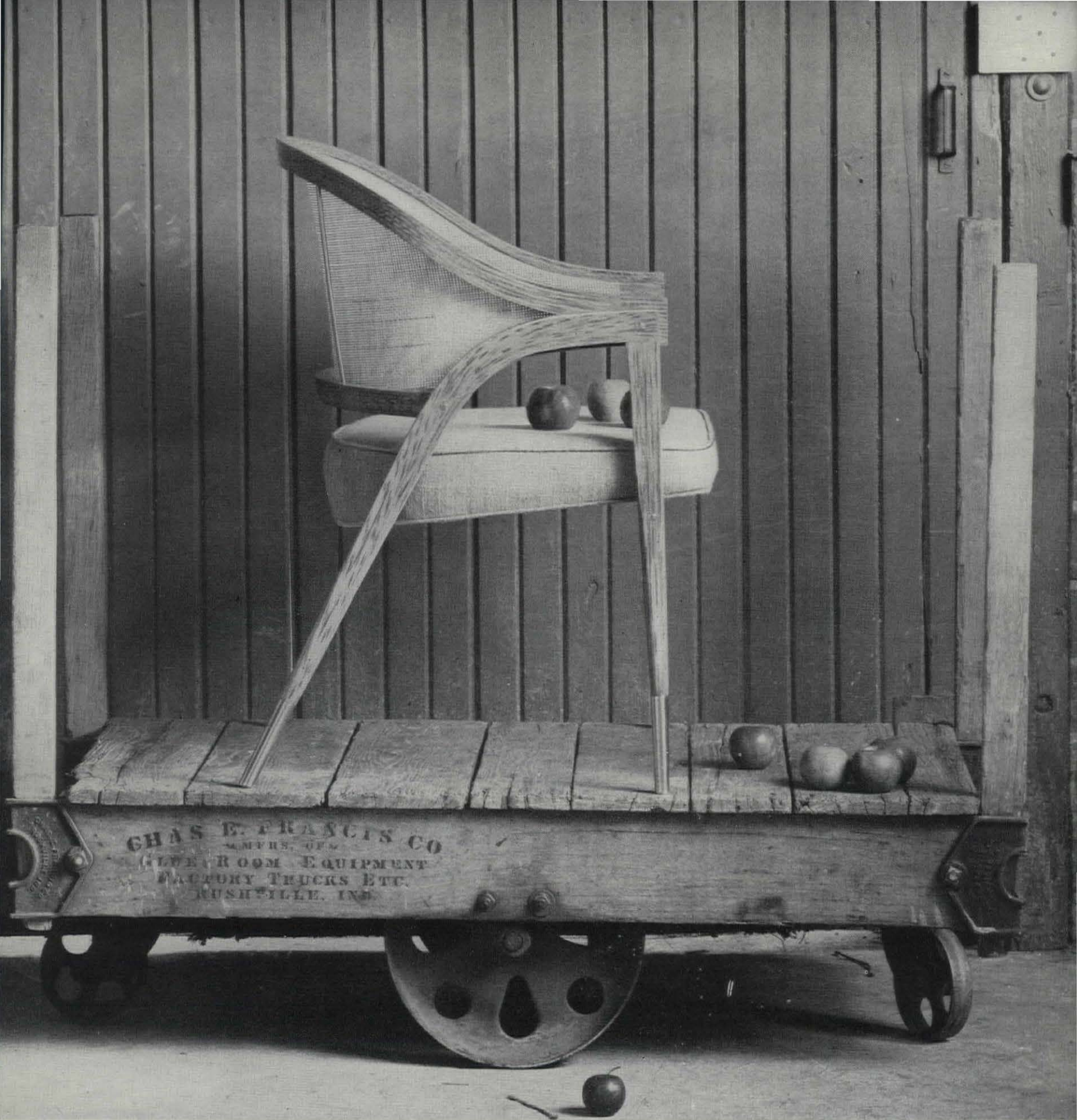
Photographs by Bacci Ahilio

leading Italian painters, his voyages to France during the pre-war period, and his voyage to America in 1950 have wrought crucial changes. Afro has at last begun to move definitively away from the "gusto" (good taste) of Italian tradition.

A visit to an ancient hill-town led Afro to begin a series of paintings based on landscape and for the first time he eliminated completely the human figure. These landscapes mark the beginning of a subtle new style which easily combines elegance and insouciance. Afro's characteristic translucent washes are still there, but they are fluid like an underground stream. Traces of calligraphy are kept, but now the lines are brushed, not drawn. Space gives the illusion of being treated casually with forms flowing into voids, details piling up off-center, and asymmetrically composed. They are full of breathing space, unlike his thoroughly-worked earlier canvases. The shimmering surfaces of Afro's older paintings have receded—they shine from behind. Smoke blue, pomegranate and

(Continued on Page 8)

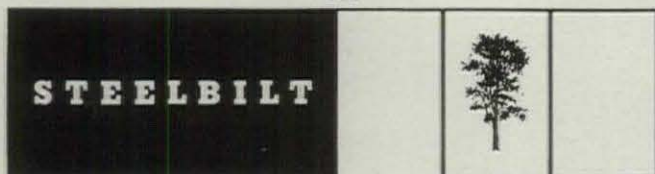
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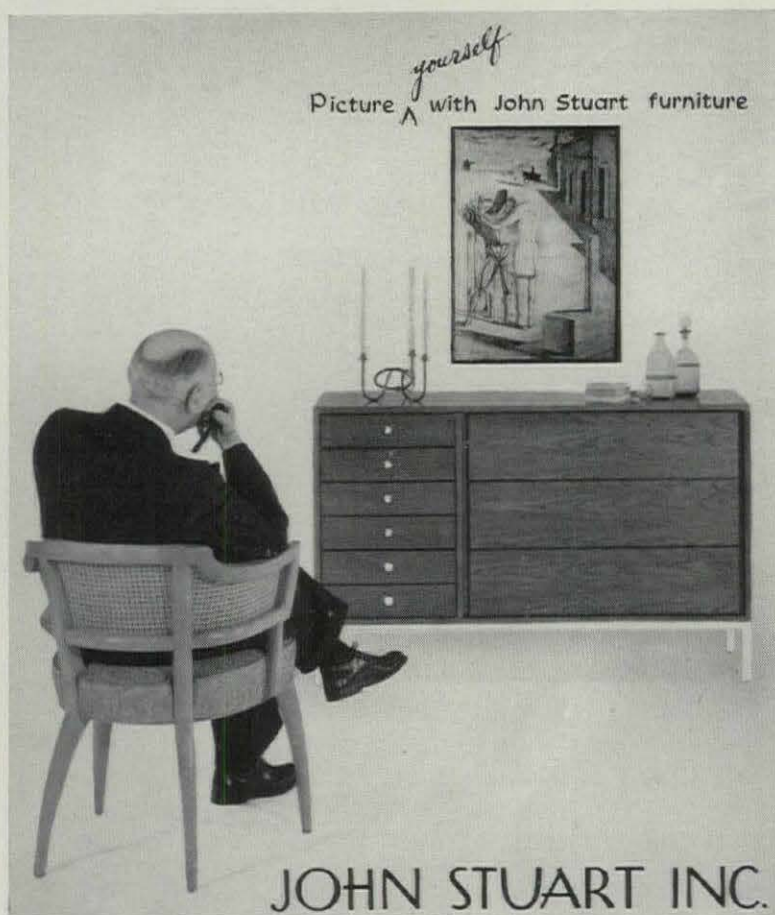
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ART

(Continued from Page 6)

ochre still predominate, but they are muted or even dirtied. With this new and deeply felt release from a self-imposed formality, Afro has brought forth a vigor which ends a period of indecision and begins an entirely new, and entirely modern phase for him.

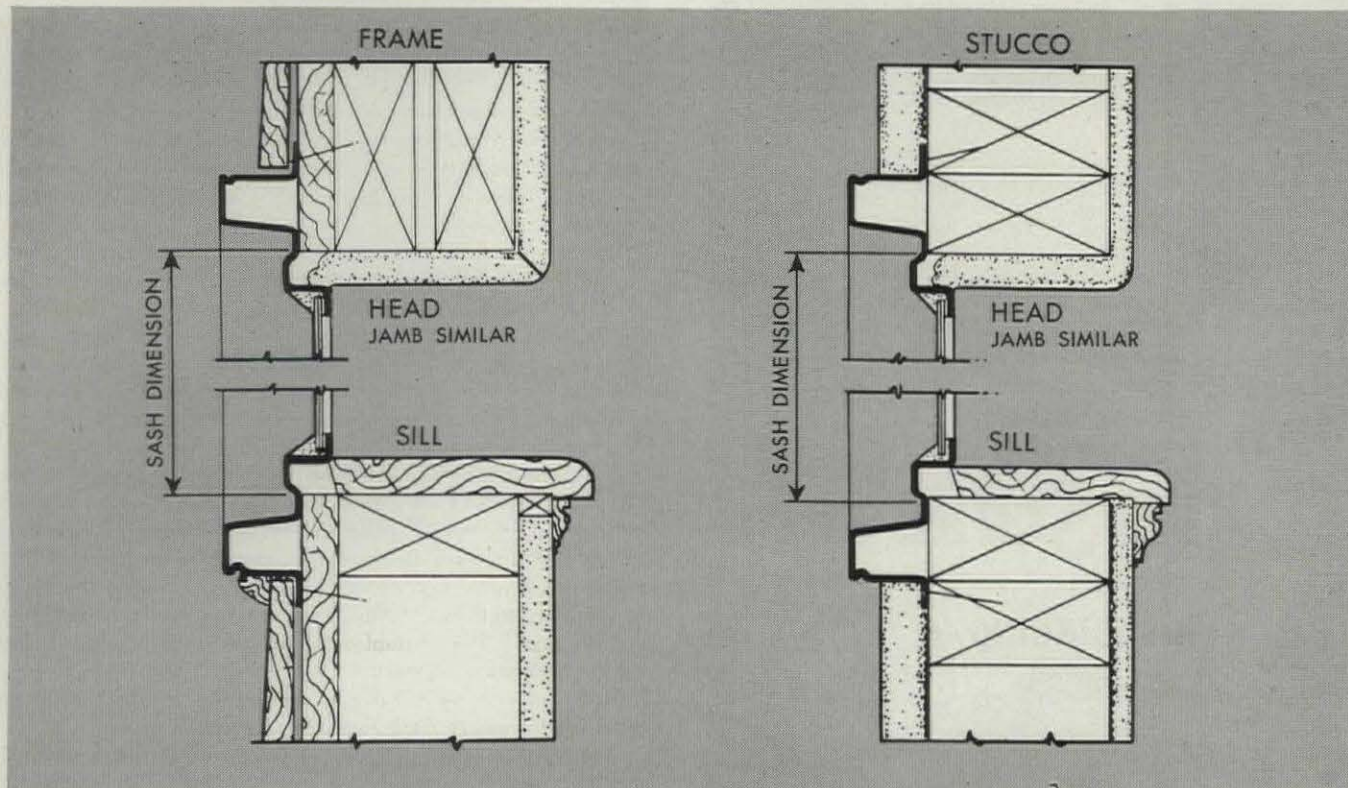
Another of the synthesists who emerged after Venturi's monograph is Toti Scialoja. His development under the Fascists was introspective, and more strongly oriented to literature than visual art. It was not until 1940 at the age of 25 that he began to paint, transferring his literary penchant to his paintings. He moved in an undistinguished course from a kind of sentimental expressionism through tonalism—especially influenced by Morandi—through a modernized cubism (after a stay in Paris in 1947) which was influenced by Braque. Acutely intelligent and quick in self-criticism, Scialoja understood soon after his return from France that although, as he says, "painting is built on painting," and modern tradition had served him well, he would have to find within himself a force which matched the force in the painting he had come to admire coming from America. Within the past year, Scialoja's development has been very rapid. As one of the few Italian contemporaries who has deeply studied tradition, and used it as a personal academy, he stands out in his departure from "gusto," the curse of Italian painting since the Renaissance.

Since Scialoja's period of intensive work has been shorter than most painters', his fumbling moments are more evident in his work. But the fantasy which animates his recent canvases outweighs the few technical and structural flaws. (Part of the technical problem arises from the fact that he prefers to paint with rags. The smooth "washes" he achieves this way lack vitality.) Perhaps the Spanish origin of his family dating back to the Renaissance explains Scialoja's affinity for somber maroons, rich blacks and heavy earth colors. With these deep-valued colors he creates rhythms stopped or joined with touches of brilliant red or white. Basically, Scialoja depends on movement, preferring large canvases with loosely related forms spreading away from a defined point of focus. Six months ago he was still concerned with "finish" and produced canvases perhaps somewhat influenced by a fusion of Hartung, Manesier and Soulages. But about three months ago, Scialoja, like his friend Afro, had exhausted the limited research phase in the modern tradition and set off on quest of fresh and more personal resolutions. More recently his canvases approach what we identify as abstract expressionism in America and what the French call informalism. But—and here is where he and the other Italian synthesists differ from the French—the newfound freedom has not negated his concern for good, structural painting. Although his recent work, filled with swinging forms, wild lines and unconventional compositional elements has the look of experimental painting, it retains the armature of 20th century master tradition.

Another of the synthesists who has moved rapidly toward a more vigorous expression is Renato Birolli. Perhaps less spontaneous than Afro or Scialoja, Birolli's strength is in his masculine will to express at any cost his "lebenslust." His is not the lyrical but the sensual brand of expressionism. Since Birolli, like the other two, became an artist via a first love for the old Italian masters (in his case for Stefano da Zevio and Altchiero of his native Verona) and second love for the French modern masters who, when he worked in Paris in 1947 and '48, taught him the "language of lightness," he has never completely abandoned principles of "good painting." But, since his last exhibition held in New York (Catherine Viviano Gallery) in January of this year, Birolli has, like the others, moved with remarkable rapidity into an entirely new phase.

Birolli's esthetic is conditioned by a deep concern for what he considers to be the moral responsibility of the artist. Imprisoned for a year by the Fascists, Birolli has had to reconcile many profound and often opposed emotional factors. At one time he was a social realist, but he was too intelligent not to understand that this was a dead language. If the artist conceives of a responsibility, he reasoned, no matter what he does, it is there. For that reason when Birolli began to feel in terms of a new space, he followed his intuition into the realm of abstraction. But he did it with a moral intensity which is sensed in his work. Any human reaction to the emotions and things of this world is the stuff of prophecy. These underlying principles are not rhetorical but are the wellspring of the force in Birolli's work.

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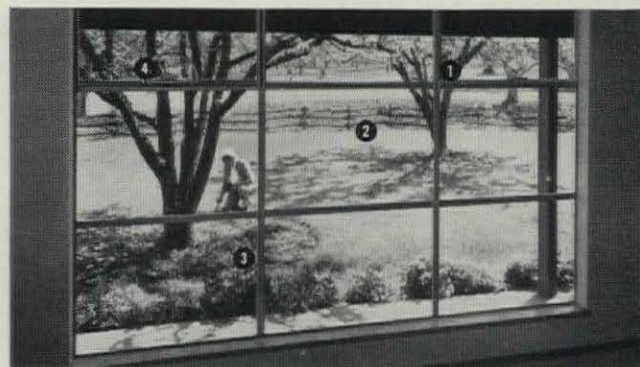


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MUSIC

PETER YATES

HOLLYWOOD BOWL AND MARTHA GRAHAM

Hollywood Bowl may be beginning to measure up, a little, to its possibilities. What possibilities? Let's look at the past and future of the big hole in the hole, tot up its assets and observe what might be done. Then we shall look from a distance but lovingly at Martha Graham.

Under its founders and original directors planning for the Bowl split in two directions: to make music for the many and to provide a great showplace. Artie Mason Carter chose the less expensive notion, that the Bowl should be opened without trimmings as a place for music. The original Hollywood Bowl was a successful operation. The site was left pretty much as it was; Pepper Tree Lane, the approach, got its name because it was full of pepper trees. Dry, baking hot, bleary with dust in the daytime, it became cool and expansive in the starlit evening. The Bowl was still in the country, accessible to but not swallowed up inside Los Angeles. Families summered in Los Angeles to be near the Bowl. Musical standards were raised high enough to be well above the common fare in Southern California at that time. The orchestra and conductors were the best available, if not the greatest in the land. Audiences arrived because they wanted music; they came to rehearsals because they enjoyed watching an orchestra at work.

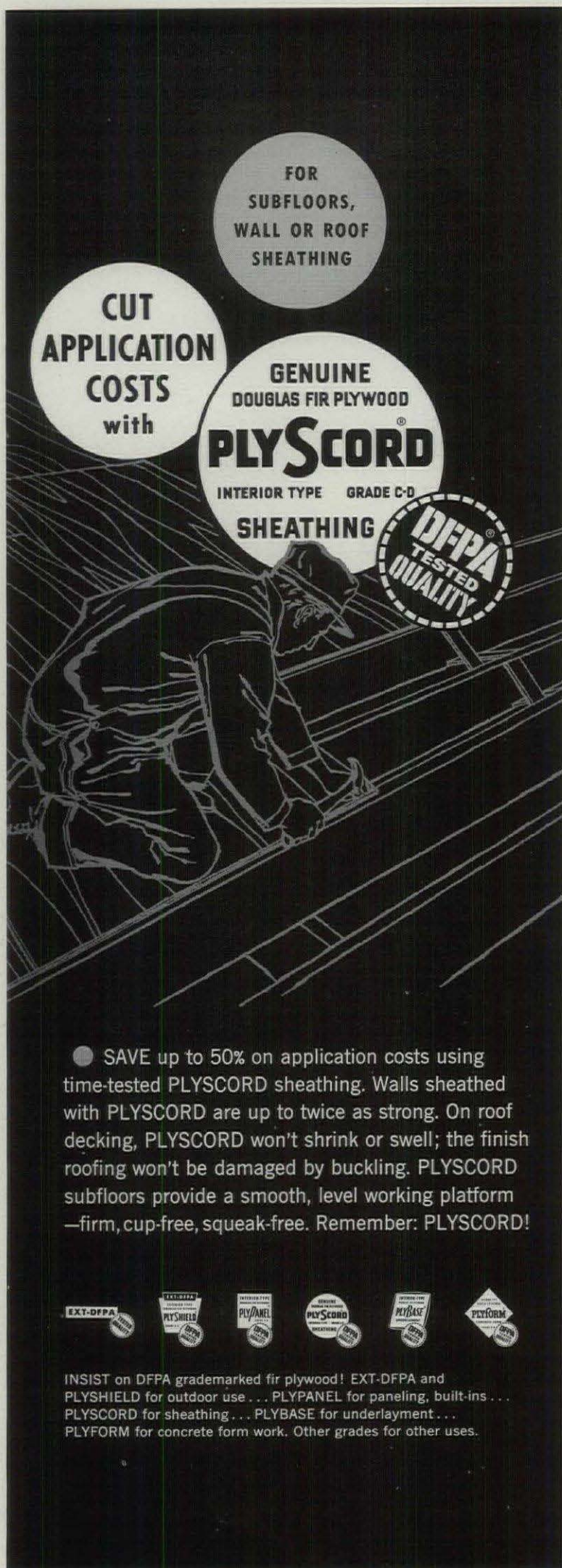
Deficit or no deficit the original plan continued successful for a good many years. Listeners like myself regularly drove long distances to hear Bowl programs. Good music reasonably well played was hard to get.

Then the big operators took over. They were interested in developing the area for a number of extraneous reasons. They claimed to want bigger crowds, more show, and fewer deficits. Having no boxoffice lore they tried to aim at boxoffice effect, which consisted of lowering the Bowl standards to conform with what they believed, evidently judging by themselves, to be popular taste. Depression, the enormous increase in radio programs and record sales of standard music performed by the most famous orchestras and conductors cut into Bowl attendance. Desperately the management had recourse to what they called popular programs, vulgar threadbare programming exploited for a purely theoretical vulgus.

Incompetently directed, the Bowl planning and programming floundered. Good seasons occurred by haphazard and worse seasons by design. For two decades the Bowl policy went nowhere, consistent only in incompetence and the determination that no ideas which proposed raising standards should be tried. Big names were imported to conduct, without adequate rehearsal, programs that were seldom news. Nobody interested in music went to the hole in the hill, unless he had no better place to go. Sometimes the summer season paid expenses, but as competition increased and public taste rose the management grew more devoted to its circuses, which paid off, and allowed even less originality in the choice of music. The Bowl lost any vestige of musical leadership and was ignored by musical leaders. Still the Bowl management allowed no interference. It cried for undeserved respect while sobbing over its deficits. Public money by the truckload was dumped into salvaging an over-size arena.

Finally the cost became too great. Representatives of the musicians and the community took over; the old administration was tossed. During the WPA period sporadic face-liftings had prettied up the surroundings without making them more convenient. Now the place was remodeled. I don't know that I welcome the changes in appearance, but no one can deny the improved convenience. Bulldozers shoved nature aside—couldn't reach the stars, fortunately—to create artificial slopes and ramps. Little round trees at regular intervals were dotted around. Pleasant picnic sites were planted. New structures were built, resembling the international style of hotels and airports. Greens were boxed along the Lane, deprived of many of its pepper trees but given a hard surface to replace its dust.

Whether the over-all programming has been improved is arguable. I have lately taken the affirmative in that debate, not because the routine programming is any better—it is not—but because fresh notions are being tried. I have no recent boxoffice statistics, and I know that the circuses still draw the biggest crowds. The county, I believe, has not ceased pouring money into its white elephant. But



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the morale is up. I think there can be no question about that.

The last gesture of the old administration was an effort to shoo the new Hollywood Freeway out of Cahuenga Pass "to save the Bowl atmosphere." With the Freeway in operation the atmosphere has not changed, but the infuriating traffic problem has been eased. Bowl parking has been enlarged and tied in to the Freeway and nearby boulevards with great advantage to everyone except the long-established holders of the surrounding undeveloped properties.

But I return to the programming, and I shall continue periodically to return with unmitigated ferocity to the programming, until Hollywood Bowl has been made one of the great musical attractions of the western continent. I don't object to the circuses; the public deserves one well-planned, big, popular show each week. All I ask is that it should be a real circus. I do object to showing off the Alberghetti family like a moth-eaten menagerie. Our local zoo has better canaries.

This season the Bowl programs were laid out on several levels, measured by boxoffice guess rather than good judgment. At the broad base were the circuses. Between these and the next level was a set of indefinable, undignified occasions: for example, Kostelanetz evenings. At the next level was the routine concert season, imported conductors, name performers, grandfather's ticking, chiming repertoire. I don't complain that they put on *Elijah*; but *Elijah* is a drop below the Handel dramatic oratorios that were formerly a staple of large, popular events.

The best musical effort of the summer was tossed away, when the Los Angeles Bureau of Music put on the Berlioz Requiem before the regular Bowl season and before weather, performers, or the public were ready for it. Surely I needn't explain that if such a worthy job was to be done, at more than a little cost, it should have been a feature of the season and not squibbed off before the start to no advantage.

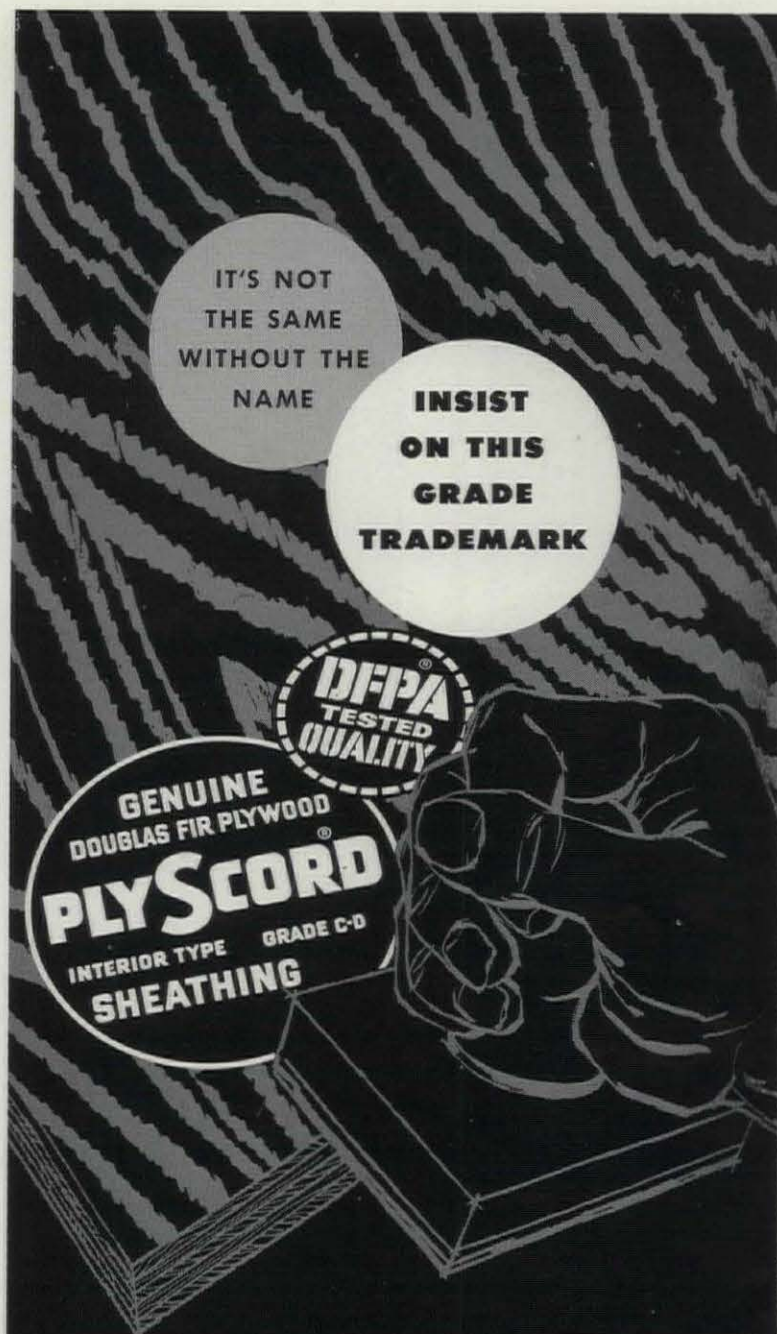
But the Bowl had its own worthy idea, and it was a good one. They turned over a week of programs to a Festival of the Americas. The first program would be all good United States. The second would bring out Martha Graham and more U.S. music. The third would offer a representative slice of below-the-border compositions, Mexico and points south, directed by the doughty Mexican composer-conductor Carlos Chavez. The fourth night would be a circus of popular tunes, cheaply run-up suites from recent movie music, and *Rhapsody in Blue*. Vice-President Nixon would be home in the county to tee off the first program. Applause.

So what did we get? Carlos Chavez and the below-the-border music accomplished what they set out to do—no complaint. We'll get to Martha Graham in a minute. The United States program was turned over to Leonard Bernstein, a top young American composer-conductor-pianist, who can make an orchestra sing. Jennie Tourel and Isaac Stern were brought in for soloists. Gregory Peck of the movies lent presence and voice. To begin, Mr. Nixon would speak. The program consisted of "American Festival" Overture by William Schuman, Isaac Stern playing the Serenade for violin and orchestra (after Plato's Symposium) by Leonard Bernstein, a cantata *Song of Songs* by Lukas Foss with Jennie Tourel, and Aaron Copland's *A Lincoln Portrait* with Gregory Peck reciting the Lincoln text. I have heard this program described as the heavenliest event in Bowl history; I have also heard a very dreary report. I wasn't there.

Looked at distantly, as from a blimp, the music is not appreciably U.S. Mr. Schuman's Overture by any other name would be no less musical than American. Mr. Bernstein's Serenade is as American as it is Platonic. Mr. Foss' Cantata, one of his better works, which I heard performed by the Los Angeles Philharmonic last winter at an interesting program directed by the composer, could have emanated from Berlin or Tel-Aviv. A *Lincoln Portrait* is American because it quotes Lincoln; it is below the level of Mr. Copland's musical work. Mr. Copland and Mr. Bernstein write American music; Mr. Foss writes well; Mr. Schuman holds an influential position. A better choice could have been made. I shall not enumerate the chances of an American program; nearly anyone who has a slight acquaintance with the literature could do that. Even one work at the top level of our national production would have made the difference.

You will observe that my language, if indignant, does not glow with the white hate of Cornetto di Bassetto.

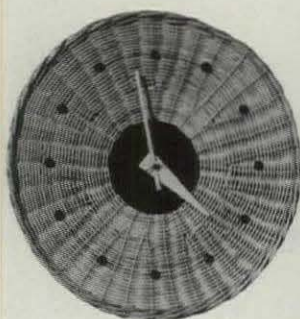
But can anyone explain to me why, for two unprecedented successive programs of North American music, including seven separate numbers, two of the composers should have been repeated. Here was the chance for the grand gesture, to admit that America does have seven separate composers good enough to hear in public.



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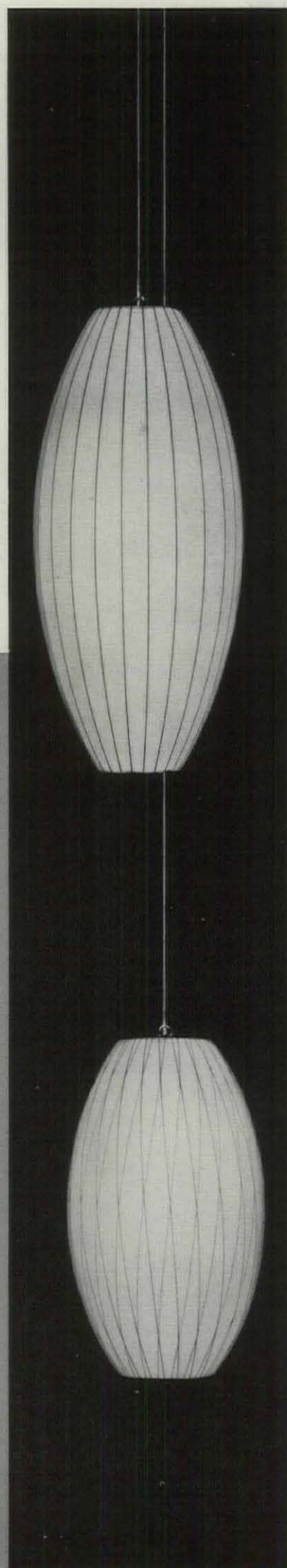
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There was, by the way, during the season, one short work by a Los Angeles native, an Overture by Peter Korn, a rare concession to the local pueblo.

Hollywood Bowl is a great showplace with too many seats. It has the equipment to put on any work in the repertoire, with trimmings. It has a first-rate orchestra, which rises with almost desperate enthusiasm to any given chance. Los Angeles has musical talent and leaves it on the coalheap while expensively importing fuel from other lands—or brings our own back, after they have gone elsewhere to win reputations. Money enough to do a big job and bring glory to Los Angeles is being flubbed off on a poor summer's entertainment, as dull as anything in New York, Chicago, or Philadelphia, and no fame.

How about trying for a change the Edinburgh plan? The Edinburgh Festival draws audience from the entire world. It sets high standards and spends money to maintain them. It tries to make every program an event. It leaves out of consideration, like poor pennies, the cheap, the meretricious, the ordinary, the obvious. When standard works are performed, they are glossy with rehearsing. And they are offset by plenty of unusual, or curiously attractive, or exceptionally performed non-standard works. There are ballets, operas, and plays. The same pattern is being repeated all over Europe, in concert halls, in private manor halls, in floodlit ruins. I say it's too much but that's none of my business. In Los Angeles we need it. The city of Grauman needs the Grauman daring, if we have to put up with the Grauman sleaziness. If we have to put up with the worst, let's add to it the best. Better late than never, and Hollywood should be in there with the most.

OK—every summer, to begin with, a mammoth choral work, like the Eighth Symphony by Mahler we did once. Well, this summer haven't we Stokowski and *Carmina Burana*, the Orff meringue? I pass. I am talking about the mammoth civic chorus and a work, like the Berlioz Requiem or Schoenberg's *Gurrelieder*, broad enough to bear it. Recruit the performers early, start the rehearsals before the season begins; then open with everybody singing in the chorus and their aunts, cousins, and collateral relatives listening. Make it a big work and play it nationwide.

OK—every summer a new work by a major American composer, none of your little piddling cautious businesses designed to convince a conductor he can slip it into his season at no extra expense. Let the boys write for chorus and quadrupled brass. Call on them to make a sound as big as the Bowl—and let it be broadcast nationwide.

OK—here's a hint. Advertising! Make a Symphony your Billboard. Remember how Beethoven composed the *Rasumovsky* Quartets for the Russian ambassador, Mozart turned out the *King of Prussia* Quartets, Haydn his *Solomon* Symphonies, Bach the *Brandenburg* Concertos and *Goldberg* Variations. You've got it! Every season Dietz or Minestrelli, Antonopoulos or Smith can donate to the Bowl with the understanding that the most generous giver shall have his name on the commissioned masterpiece. Or if Lumpkin, by uranium, wishes to commission a Symphonic Celebration in honor of the Self-Made Man—\$5,000 to the composer, \$50,000 to the Bowl—by all means let him, don't restrain him. Let him stipulate that his favorite folk-tunes, "She was comin' round the mountain" and "He was a low-life man" shall be worked in. Beethoven did it for *Rasumovsky*, the Bowl can do it for Lumpkin—and front-page stories nationwide.

(Quality, let me put in parenthetically, is not guaranteed. The Elector of Brandenburg did not elect to enjoy his Concertos, today the centre of any plebian record collection. Did the King of Prussia sit down with the cello to his quartets or *Rasumovsky* respond with enthusiasm? *Goldberg's* employer, a man two hundred years ahead of his time, therefore an insomniac, was content. I dot these examples in case Minestrelli, Smith, Antonopoulos, Dietz, or Lumpkin, sitting in the gold-spangled Box of Honor, should complain).

OK—every season the newest and best touring ballet company. Compete with the Greek Theatre and make it a grudge fight. Insist on showmanship and gaudy sets high as the Bowl—if you have to cover up the orchestra and pipe it through the amplifying system. Entire seasons of concerts have been played through that amplifying system without shame. Commission a new ballet each season, costumed by the movies and ample enough in scope and gesture to be enjoyed from the top seats. Back it up with our own ballet students and, if needful, two hundred self-conscious local citizens in tights. Then spread a chunk of it nationwide on television.

OK—design each summer a dramatic pageant. Trim up and give

(Continued on Page 37)

BOOKS

ROBERT WETTERAU

THE FAMILY OF MAN, The Greatest Photographic Exhibition of All Time—503 Pictures from 68 Countries—Created by Edward Steichen for the Museum of Modern Art. Prologue by Carl Sandburg. (Maco Magazine Corporation, \$1.00.) Edward Steichen states in his introduction: "The exhibition demonstrates that the art of photography is a dynamic process of giving form to ideas and of explaining man to man. It was conceived as a mirror of universal elements and emotions in the everydayness of life as a mirror of the essential oneness of mankind throughout the world." The work of 273 known and unknown photographers, whose studies of lovers, birth, children at play, of fighting, of toil, games, music, dancing, worship, of fun and fear, exemplifies this marvelous unification. A good buy for a dollar!

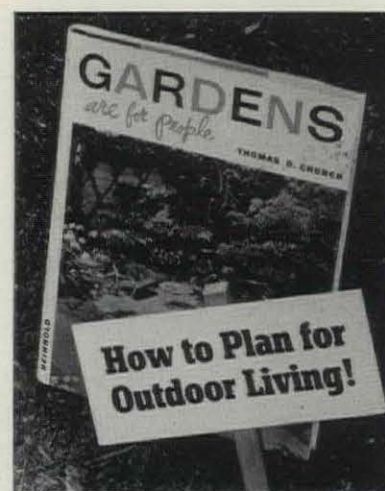
THE ART OF INDIAN ASIA, by Heinrich Zimmer, completed and edited by Joseph Campbell. 2 volumes. (Pantheon Books, \$22.50) An immense undertaking of publishing. The two volumes packed for mailing weigh nearly fifteen pounds. The plates, a staggering collection of over 600 photographs, taken for the most part by Eliot Elisofon (India and Cambodia), of Sañci, Ajanta, Elura, Elephanta, Mamallapuram, Bhuvaneshvara, Konarak, Tiruvannamalai and Ankor, represent a new high in camera studies of Indian art. The work of Dmitri Kessel and Martin Hürliemann and others attains the same level of excellence. A review of the text volume, which runs to 379 pages, had best be left to the experts. It is difficult to conceive of any important omissions in the volume of plates, and hard to imagine producing such a work for under \$50.00. As so often the case in the Bollingen series, of which this is the thirty-ninth volume, they are unusual bargains at a time when art books generally are so expensive.

THE ARCHITECTURE OF JAPAN, by Arthur Drexler. (The Museum of Modern Art, \$6.50) This book arrived too late for inclusion in our review of books on Japanese architecture in the July issue. It is a very well written introduction to the subject and makes a good prelude to those mentioned previously. Little attention is given to farm houses, castles and folk architecture, as this material may be found in a dozen other books. In the main, the work shown is of relevance to contemporary architecture in the Western world. Of particular note is the section on the great Shinto Shrine at Ise, which buildings have been rebuilt in strictest detail since the reign of Emperor Temmu (673-686)—this representing the fifty-ninth reconstruction. Mr. Drexler's text is given over to a discussion of the myths, religious beliefs, and environment, most influencing the development of Japanese art; the traditional principles of building and design, and to those buildings thought of as masterpieces by the Japanese themselves; and finally a section on the Japanese house constructed in the garden of the Museum of Modern Art during the summers of 1954 and 1955. This is a top-drawer production from dust jacket to last page and includes 235 first-rate plates. Enthusiastically recommended.

THE SMALLEST ROOM, by John Pudney. (Hastings House, \$2.75) An historical report on a much maligned place. The author has dug deep into antiquity and comes up with a rosy survey of the Jericho, the Ajax, and all the other euphemisms, devoting a chapter to Sir John Harrington, inventor of the W. C. Mr. Pudney is a kind of graduate students' Chic Sale. If this book sells well in this country we can expect a spate of others called HEADSMANSHIP, etc.

ARTS AND IDEAS, by William Fleming. (Henry Holt and Company, Inc., \$10.00) Obviously a text book, Mr. Fleming's "interpretive study" proposes to present an integrated and unified report of the major periods of Western art, suggesting the relationships among the various modes of expression in the fields of architecture, sculpture, painting, literature and music. All of this from the 2nd century B.C. to the 20th century in a culture capsule of 764 pages. The author states in his foreword, and this sounds very convincing: "Techniques by which artists—whether architect, sculptor, painter, writer, or musician—produce their works will always differ radically. However, the end result of their labors, springing as it does from the same social source and in turn addressed to it, must have a certain unity. When these aesthetic phenomena are viewed as an interrelated whole, it begins to be possible to speak of a style, which

(Continued on Page 40)



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The defect of all our education in the Humanities is that it is exclusively verbal. We totally neglect the non-verbal humanities. In other words we neglect to train the psycho-physical organism which is used in the process of learning and of living. Oriental philosophy differs from Western philosophy in being non-theoretical. No Oriental philosopher ever dreamed of preaching one thing and practicing something else. But this is precisely what, for the last several centuries, all Western philosophers have done. Kant talked about the Categorical Imperative and flew into a passion when shipwrecked sailors ate the crystallized fruit which he had had sent from Italy. Nietzsche talked about the Superman, and made himself sick by overeating the pfefferkuchen sent him by his family. Schopenhauer talked about Buddhistic detachment and lived in the most attached way.

What we need above all, in the West, is a philosophy which is a love of wisdom in practice as well as on the verbal level. The idea of adding the verbal products of Oriental culture to our Western civilization is absurd. What we need, in our schools and universities, is a knowledge of Oriental philosophy as a practical discipline and, at the same time, as the explanatory rationalization of a whole host of empirically established facts of our experience as psycho-physical organisms.

Empirically every teacher of a psycho-physical skill, from golf to mental prayer, has discovered the necessity of combining relaxation with activity—activity of the deeper Self, relaxation of the superficial self, or ego. Oriental philosophy is at once the systematic practice of this activity-in-relaxation and the theory (*Tat tvam asi*) by which the empirical facts of this basic experience of every human individual is explained.

To treat Oriental culture as yet another set of books to be lectured about by yet more Ph.D.'s would be disastrous. But to use it as the theory and practical method of psycho-physical training would be the salvation of our educational system. Why, in spite of all the time, effort, money and good will expended upon it, has universal education proved so disappointing? Because we have totally failed to train the psycho-physical organism, which the pupil uses when he is learning and the teacher uses when teaching. The ignorant teach the ignorant about matters which, in many ways, are irrelevant to the fundamental problems of life.

Aldous Huxley.—Unesco.

Any civilization which shuts itself off from its origins is unworthy of its name, for those beginnings were always periods of human development and creativity. Bounded by narrow and traditional concepts, a culture is in danger of becoming outmoded and impermeable to many problems. The essence of any true education is an awareness of all that is good and beautiful in nature and in mankind.

It is difficult to turn a man into a walking encyclopedia during his years of study. But the essential goal of education is to develop the intelligence, and this requires a strict and clearly defined discipline of study, such as that afforded, for instance, by a thorough grounding in Graeco-Latin culture. Once the texts of any one culture have been thoroughly studied and understood, comparative studies should be undertaken. Thus Montesquieu, in "*L'Esprit des Lois*" gave the widest possible scope to his research. And by using the comparative method to describe the Greek concept of vengeance, Glotz shed considerable light on Greek and Roman law, as well as on the Arabs' way of life—to quote but one example.

For my part, I maintain that Roman law, which is at present suffering from stagnation, would recover its vitality if, in its commercial and international aspects, it were supplemented by Moslem law. Where a Latin text falls short, an Arabic text may often complete it. As a general rule, education in any civilization is enlivened by an extensive knowledge of other cultures.

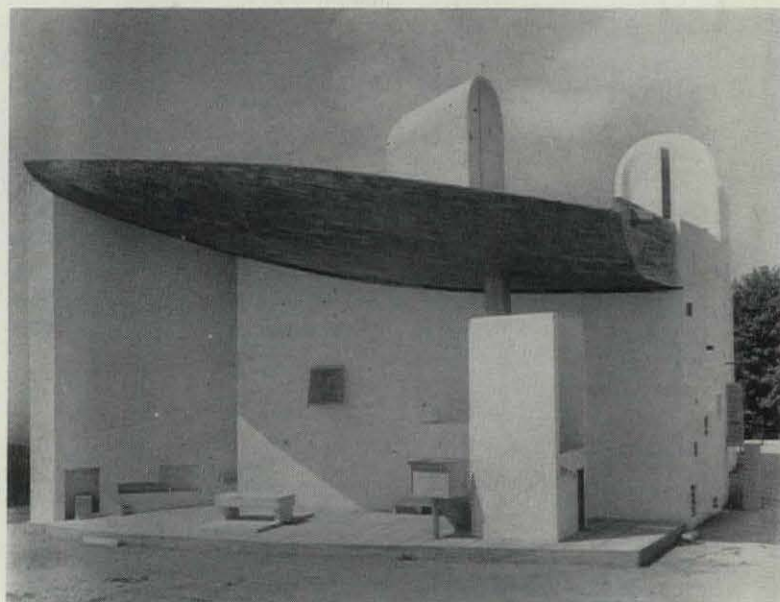
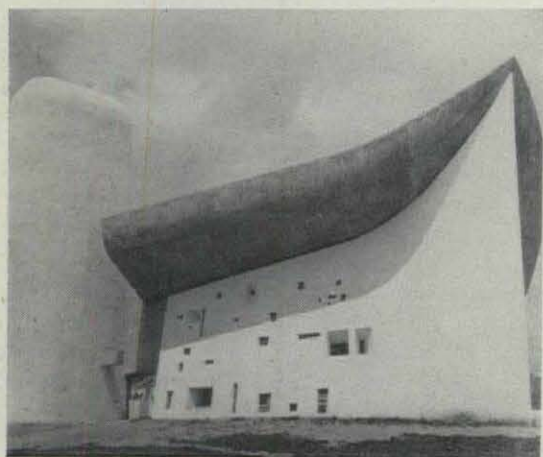
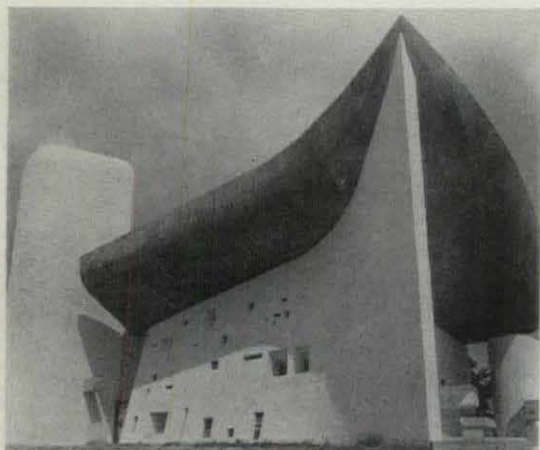
As regards school curricula, useless things are sometimes taught and the essential is neglected. Man is intelligent because he has hands. Yet most schoolboys use them only for eating or fighting. I suggest that, as basis for all education, agriculture and music be included in the curriculum up to the Baccalauréat (approximately Matriculation standard). Afterwards, purely theoretical studies may be undertaken if desired. The study of agriculture should lead to that of botany, astronomy, biology, physiology, etc. Music should be supplemented by poetry and literature courses. In these two spheres, all peoples can find a common meeting ground.

In higher education the comparative method centers all diffuse concepts upon human problems. A more extensive study of man will show that the difference between the Occident and the Orient is superficial. And man will come to know himself better both in the East and in the West.

Aly Haliz.—Unesco.



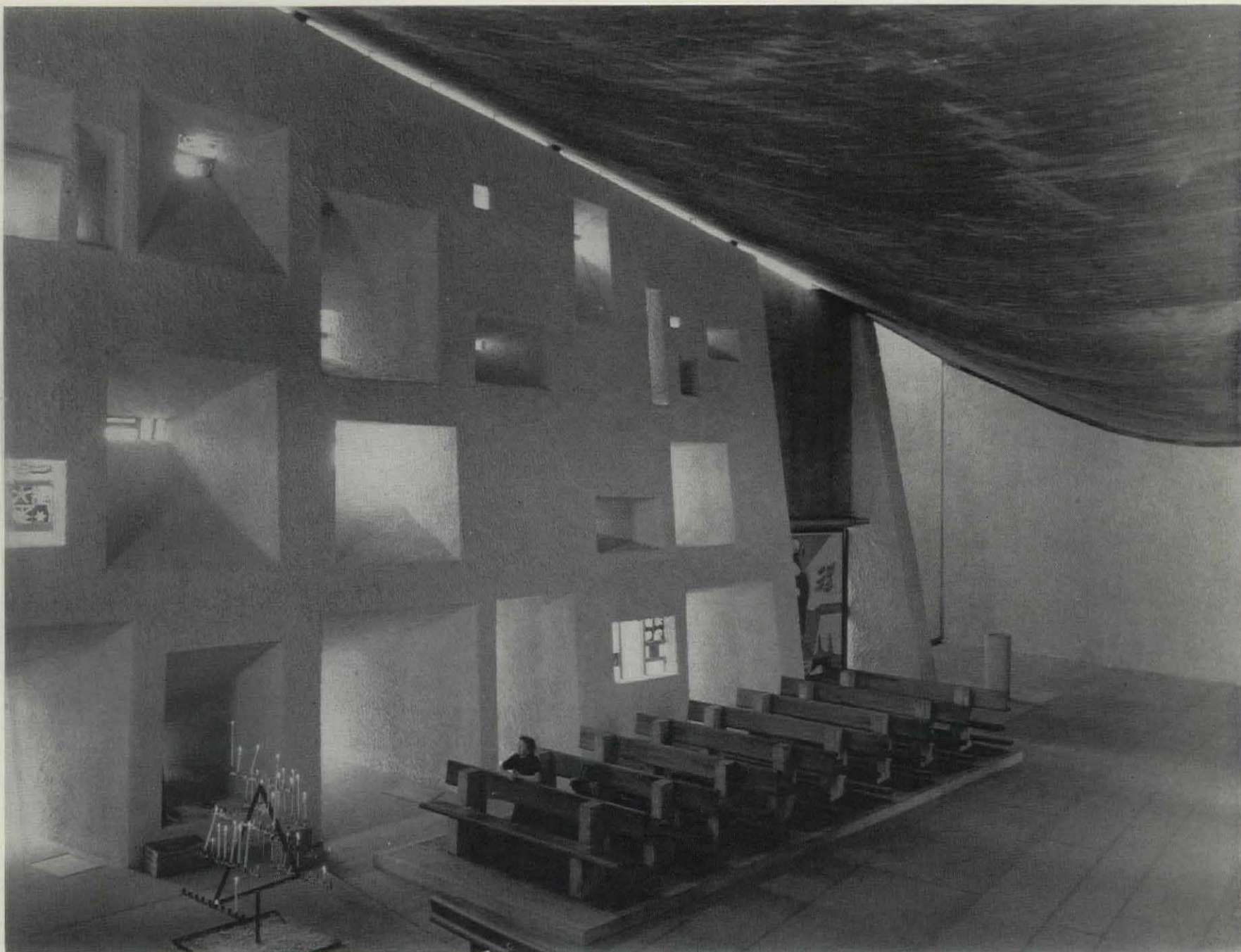
Outside of painted main door



Eastside with a place for outdoor sermons

VILLAGE CHAPEL • LE CORBUSIER

This chapel of rough concrete and white plaster has been built as the latest replacement of a village center of worship repeatedly destroyed because it lay in the path of invasion through France's Belfort gap. The structure was designed for a small group of worshippers in ordinary times, but also to serve the needs of occasional pilgrimages numbering many thousands. The reason for the rather startling exterior becomes immediately apparent when one realizes that the Le Corbusier designed one outer wall to serve as an outdoor backdrop for large ceremonies and to create "an acoustic component in the domain of form." The church door bears symbolic paintings done in enamel by the architect who also designed stained glass which has been let into the variously sized opening of the south facade. The main church tower and two others serve as light wells for interior chapels. The great roll roof carries a spout to dispose of rain water in a concrete tank.



PHOTOGRAPHS BY HANSBEAT STRICKER

In its dedication Le Corbusier has said: "The Christian drama has henceforth taken possession of this spot. I hand over to you this chapel made of loyal cement, molded with boldness, with courage. . . ."

Perhaps one of the local priests' comment is most significant: "I take back everything I said against the chapel. I think it is beautiful and believe people can pray in it."

CITYSCAPE AND LANDSCAPE

VICTOR GRUEN, architect

Excerpts from a speech recently given at the International Conference of Design in Aspen, Colorado.

We are swamped with an avalanche of new inventions, discoveries, machines and gadgets. Our outlook is blurred by daily papers, television, magazines. We are exposed to philosophy, art criticism, analytical psychology, nuclear fission, spiritualism. We are confronted with abstractivism, non-objectivism, new realism, surrealism until we all feel as if we are swimming in the middle of a big pot of "genuine, kosher, Hungarian goulash, dixie style."

If we don't want to get trapped, doubtful and actionless, at the co-merging of the clover leaves, we have to stop looking and listening around and get on the road. Proceeding in accordance with such decision in the field of architecture, one soon finds oneself in the stream of creative action challenged by limitations, restraining discipline and many other problems.

Architecture's most urgent mission today is to convert chaos into order, change mechanization from a tyrant to a slave and thus make place for beauty where there is vulgarity and ugliness. Architecture today cannot concern itself only with that one particular set of structures which happen to stand upright and be hollow "buildings" in the conventional sense. It must concern itself with all man made elements which form our environments, with roads and highways, with signs and posters, with outdoor spaces as created by structures, with cityscape and landscape.

In talking about cityscape and landscape, I would like to define the terms as I use them:

Cityscape obviously is a setting in which man-made structures are predominant.

Landscape is an environment in which nature is predominant.

Just as there are many kinds of landscapes—mountainous areas, tropical settings, desert lands—there are many types of cityscape. Usually we connect with the term in our minds an orderly pattern of substantial buildings, avenues, boulevards, filled with hustling people.

The vast majority of cityscape looks completely different. Let me categorize the various species:

There is *technoscape*—an environment shaped nearly exclusively by the apparatus of technology in its respectable and less reputable forms. It is a cityscape dotted with oil wells, refineries, high voltage lines, derricks, chimneys, conveyors, dump heaps, auto cemeteries.

There is *transportationscape*—featuring the tinny surfaces of miles of cars on the concrete

deserts of highways, freeways, expressways, parking lots, cloverleaves, tastefully trimmed with traffic signs, billboards, garlands of power lines and other dangling wire. Transportation-cape also includes vast arid lands of airplane runways and railroad yards.

There is *suburbcape*—in all its manifestation from plush settlements of more or less historic mansions to the parade grounds of the anonymous mass housing industry where dingbats are lined up for inspection. Suburbia with phony respectability and genuine boredom effectively isolated from the world by traffic jams.

And there is the *sub-cityscape*—a category covering probably more acreage than all the others combined, a collection of the worst elements of cityscape, technoscape and transportation-cape—the "red and green light district" of our major cities—the degrading facade of suburbia, the shameful introduction to our cities, the scourge of the metropolis.

Sub-cityscape consists of elements which cling like leeches to all of our roads, accompanying them far out to where there was, once upon a time, something called *landscape*; *sub-cityscape*—consisting of gas stations, shacks, shanties, car lots, posters, billboards, dump heaps, roadside stands, rubbish, dirt and trash.

Sub-cityscape fills up the areas between cities and suburbs, between cities and towns, between cities and other cities. Sub-cityscapes spread their tentacles in all directions, overgrow regions, states and country.

Sub-cityscape is the reason why city planning, before it has even had a chance to become effective in our times, is already obsolete and why it has to be replaced by regional planning.

And now let's consider the term *LANDSCAPE* a little more. There is a difference between it and *NATURE* as such. Landscape is nature with which man has made intimate contact—nature with human habitations. Landscape is the rolling hills in Pennsylvania with farm-

houses. Landscape is the mountain valleys in Tyrol with toy villages strewn about. Landscape is a New England rural area with the slim finger of the church tower pointing up, a rocky coast with a fishing village, an Italian lake with colorful houses clinging to a steep shore.

Landscape is the successful marriage of nature and human endeavor, a surrounding in which man made and nature made elements cooperate to effect highest enjoyment.

The technological age is not favorable for the creation of landscape and, for the time being, I am afraid we have to regard it as a historic relic to be preserved and protected wherever possible.

Once upon a time the world was full of wonderful landscape and beautiful stretches of nature. At that time people complained because it was so hard to get to those places and one had to be satisfied with reading accounts of the courageous adventurers who traveled on foot and on horse and on sailboat.

Today we are nations on wheels. Today we can fly on the "installment plane" anywhere in the world. Improved working conditions allow millions to buy cars. Forty-hour weeks have created the "week-end." Paid vacations seem, to many, like the fulfillment of their longing for the enjoyment of landscape and nature. But the millions are betrayed and swindled out of their hard-gained advantages.

Hours of their free time are stolen by traffic jams. Their nerves are frayed by traffic risks, and when they finally reach the target of their dreams, the piece of landscape or nature, millions of others have been there first and taken the parking place and, even if one is finally found, the dream looks tainted with beer cans and trash, studded with the elements of the sub-cityscape.

We have become a nation all "dressed up" with no place to go. What is to be done? A long, hard and stubborn fight is ahead.

The blitzkrieg of technology has taken us by surprise. It has dented our spiritual and physical defenses. There may still be a chance to win if we fight with conviction and perseverance and humility. There may be a chance if the creative people of this age crawl out of their miscellaneous ivory towers and wage battle on the level on which it counts, on the battleground of reality.

We architects experience that the individual structures which we erect cannot obtain their full measure of effectiveness because their settings are unsympathetic. Only in the rarest cases are we lucky enough to find a setting which is in congruity with the structure.

Disturbing, distasteful noises and ugly surroundings are the rule rather than the exception. Smog, poisonous fumes, traffic difficulties add to the discord. Our efforts to create tiny islands of order in the wild sea of anarchy are condemned to failure. Consider, a moment, the pathetically small number of planned cityscapes created in this country in the 20th century.

Rockefeller Center—a few colleges—maybe half a dozen residential projects—a few shopping centers—everything else which was built, good, bad or middling, is threatened with failure, not because of its own inadequacy, but because of the inadequacy of its surroundings.

Before the technological blitzkrieg, cityscape and landscape were neatly and clearly separated. In the middle ages it was most effectively done with fortified walls and moats.

Cityscape has spilled over the walls, has spread out in the form of sub-cityscape and, in

the midst of the dirty mire, float suburbia and the landscape waiting to be rescued. Our task today is to bring order on a steadily widening scale. We have to unscramble the melée of flesh and machines, pedestrians and automobiles, junk yards and homes. This is a Herculean task. That it is not quite hopeless I would like to illustrate by the experience of my personal battle against the suburban commercial slum.

Until a few years ago the only form of shopping facilities known in suburbia consisted of long rows of one story structures along the arterials connecting suburbs with the city core. These strip developments still exist and, unfortunately, due to unwise zoning practice, they still grow. The story of their growth sounds like a recipe for building successfully commercial slums.

Their original purpose—to serve suburban customers and to produce profit—is not fulfilled in the long run. Their customers must hunt for parking spaces, cross busy highways repeatedly, walk in dismal surroundings for long stretches. They offer poor shopping conditions and a depressing shopping atmosphere. They do, however, succeed beautifully in the step-by-step deterioration of the surrounding residential areas by their appearance, their noise, their smells, their traffic congestion. Owners and tenants of surrounding residential areas move out, slums develop and, having driven its good customers away, the shopping strip slowly deteriorates, the stores move away, another mile out into the suburb, where they start planfully and effectively to ruin a new environment. Their vacated buildings are taken over by secondhand stores, marginal operators, used car dealers and saloons and the commercial slum is completed.

In these suburban store strips architectural elements, if such ever have existed, are solidly covered by the ugly rash of blatant signs, blinking cascades of neon, paper streamers. The suburban store strip shows commercialism at its worst.

Against this sorry backdrop, there appeared a few years ago a new building type—the planned, integrated shopping center. The importance of this event for 20th century architecture can, in my opinion, hardly be exaggerated. It is the first large scale, conscious planning effort made by the forces usually considered as upholders of rugged individualism. The planned shopping center furnishes the proof of the possibilities and of the effectiveness of self-imposed restraint and discipline. How far this self-discipline has been exercised has been illustrated by one little detail of the largest of these planned shopping centers, Northland near Detroit. The huge branch department store of this center has, as its only identifying sign, 2½ inch high lettering near the entrance doors.

I would like to discuss with you in detail the main principles of shopping center design because I feel that they have significance for other elements of our cityscape including our city

cores. Here are the five important ones:

1. Creation of effectively separated spheres of activity:
 - The sphere of access
 - The sphere of car storage
 - The sphere of service activities
 - The sphere of selling
 - The sphere of walking and relaxation
2. Creation of opportunities for social, cultural, civic and recreational activities.
3. Overall architectural planning as related to function, structure and esthetics.
4. Encouragement of individualistic expression of commercial elements but subordinating these expressions to overall discipline by means of architectural coordination, sign control and a code of behavior concerning matters like show window stickers, opening hours, show window lighting, etc.
5. Integration with the surrounding environment in matters of traffic, usage, protection and esthetics.

These principles have been more or less consciously and, with different degrees of success, applied to about a dozen existing regional shopping centers in the nation. They are also used as the basis of about 40 large shopping centers now in the construction or advanced planning stage. The effect of this new phenomenon on the American suburban scene is extremely interesting and gratifying.

Northland near Detroit, which has now been operating for more than a year, has, in the words of many residents, "changed our lives." It has filled that great unanswered need of sprawling suburbia for a crystallization point.

Visited by 50 million people in the first year of its existence, it has already become Detroit's "festival place" where all the important civic events for which there is no place elsewhere, like Army Day, Fourth of July, Christmas and Easter and many others are celebrated. On such days, there is in the landscaped courts and malls the atmosphere of a gay fiesta. But all through the year, week days and holidays, thousands promenade, amble, gossip, sit around on garden benches, study outdoor exhibits which at different times feature giant bombers, fashion shows, garden furniture, new car models and art. They participate in the events in the two auditoriums, in the community center and in Kiddyland; they lunch or dine in one of the dozen eating places; they have made it their club, their public park, the center of their social activities.

The residents of surrounding areas are well satisfied too. Instead of the feared deterioration usually connected with the appearance of commercial facilities, they experienced a pleasant surprise. None of the traffic spilled into the residential streets, there are no evil sights, no evil noises, no evil smells. Neither did they mind that, because of the vicinity of so many

desirable facilities, the demand for residential sites in the neighborhood grew and the value of their property rose considerably.

The 50 million people who came to Northland did one other thing also. They shopped—they did it with so much joy, intensity and gusto that the sales figures per one square foot of store area reached amounts unprecedented in suburban shopping facilities to date.

The basic principles of Northland are applied to a number of other shopping centers but also, and maybe this is more significant, to other types of projects.

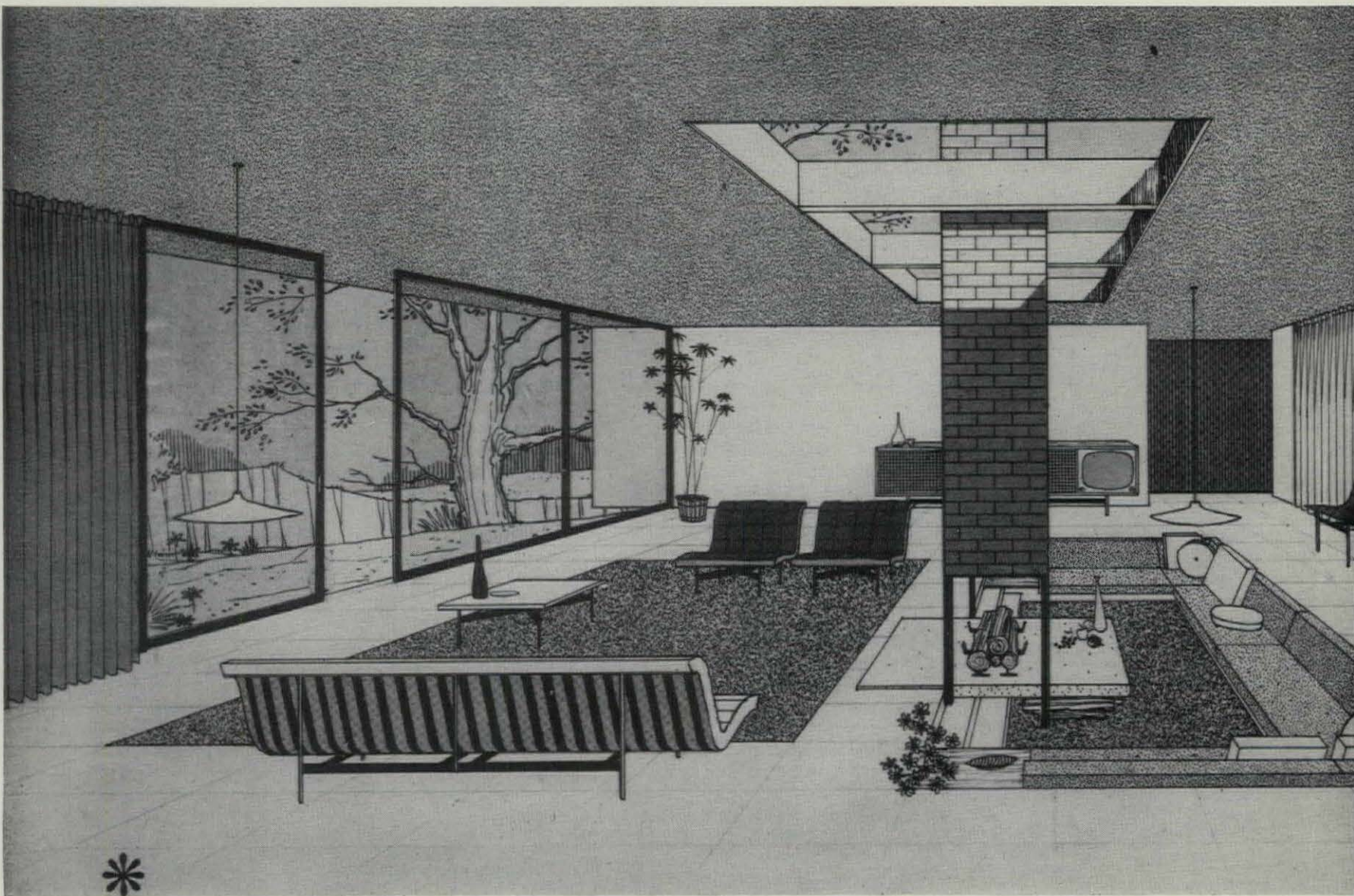
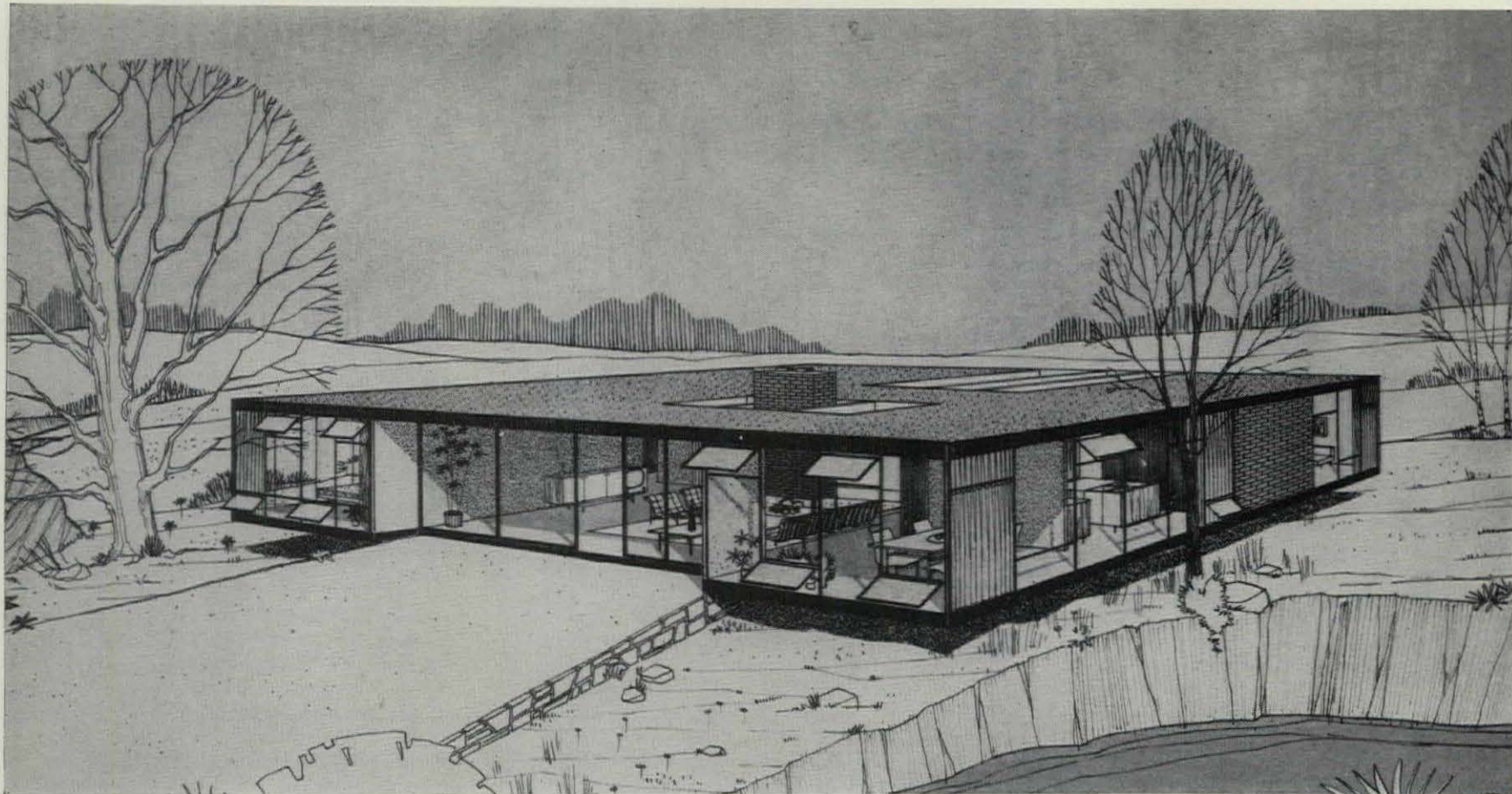
In two suburban areas we are planning at present the construction of Recreational Health Centers. Their concept is to combine, in one indigenous environment, related facilities like hospitals, clinics, laboratories, medical and dental offices, nurses' homes, hotel accommodations for visitors, and the related commercial services like restaurants, lunch rooms, cafeterias, pharmacists medical supply stores. Following the shopping center pattern, we create on the one hand separation between various usages and, on the other hand, combine the functions of all buildings of the same denomination, thus creating a common access road system, common parking areas, common heating and air conditioning services and common loading, deliveries, repair and maintenance areas. In the midst of the various buildings there will be, reserved for pedestrians, outdoor spaces richly landscaped, offering restfulness and creating another segment of 20th century cityscape.

For two other cities we are planning suburban Regional Office Centers. We are employing for them the same principles as for the shopping and health centers.

We are working on the extension of this principle of creating integrated nuclei for other clearly defined usages. We are planning home buildings and furnishing centers, research and laboratory centers, light industry centers.

And, as we proceed with these various plans for many cities of the nation, it seems to us that here might be a weapon for a successful counter-attack in the technological blitzkrieg. If we use the weapon and if we can create large numbers of these cluster-like centers, we will be able to raze the tenantless strings of shanty towns along our roads and when the rubble is cleared away, we will plant trees and shrubs and grass and flowers where the suburban slums stood. We will gain space to widen strangled thorough-

(Continued on Page 36)



The house, which sits on top of a knoll, will enjoy a view of 180 degrees at the rear with all rooms facing that direction. Large oak, maple, and willow trees will provide an ever-interesting landscape. Formal landscaping will be limited to a small area near the living room and surrounding the swimming pool. The pool is located so that the house will act as a protection from strong north and northeast winds, which are undesirable in this climate.

The structure will be of concrete foundation, floors, and beams to carry the cantilever. Exterior walls will be white face brick, steel frame, and steel windows. Interior walls will be plastic and walnut paneling. The ceilings will be sprayed acoustical plaster, and the floors will be covered with vinyl tile.

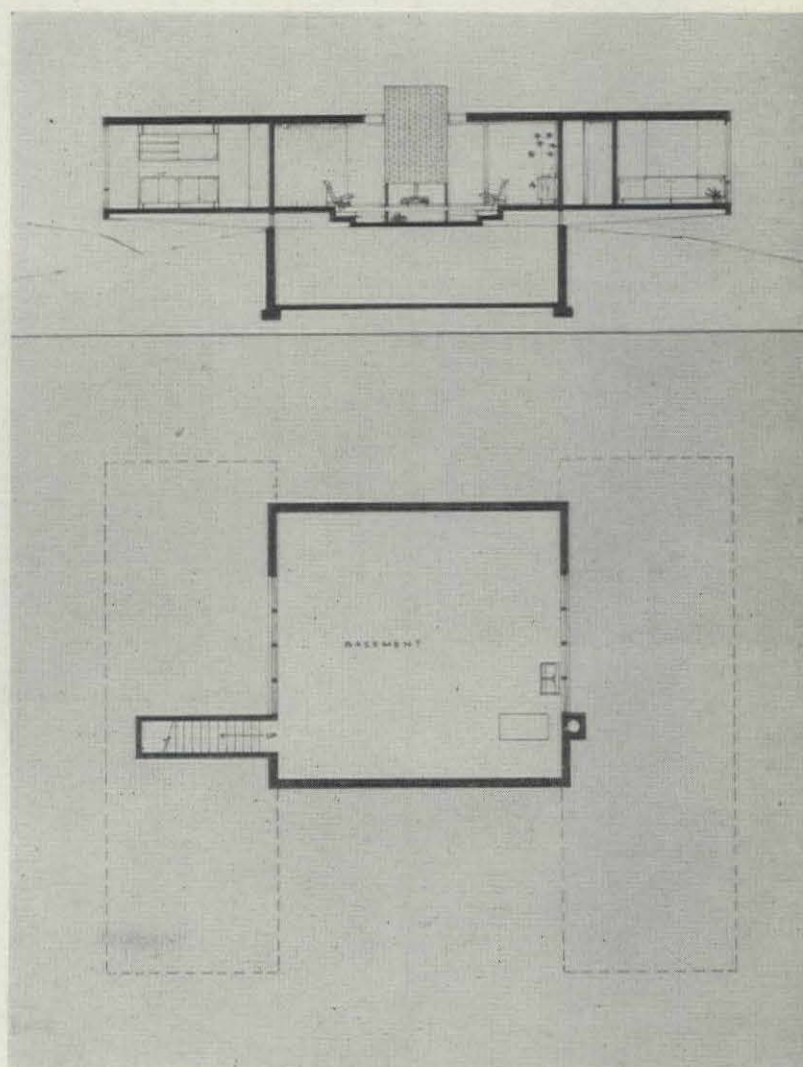
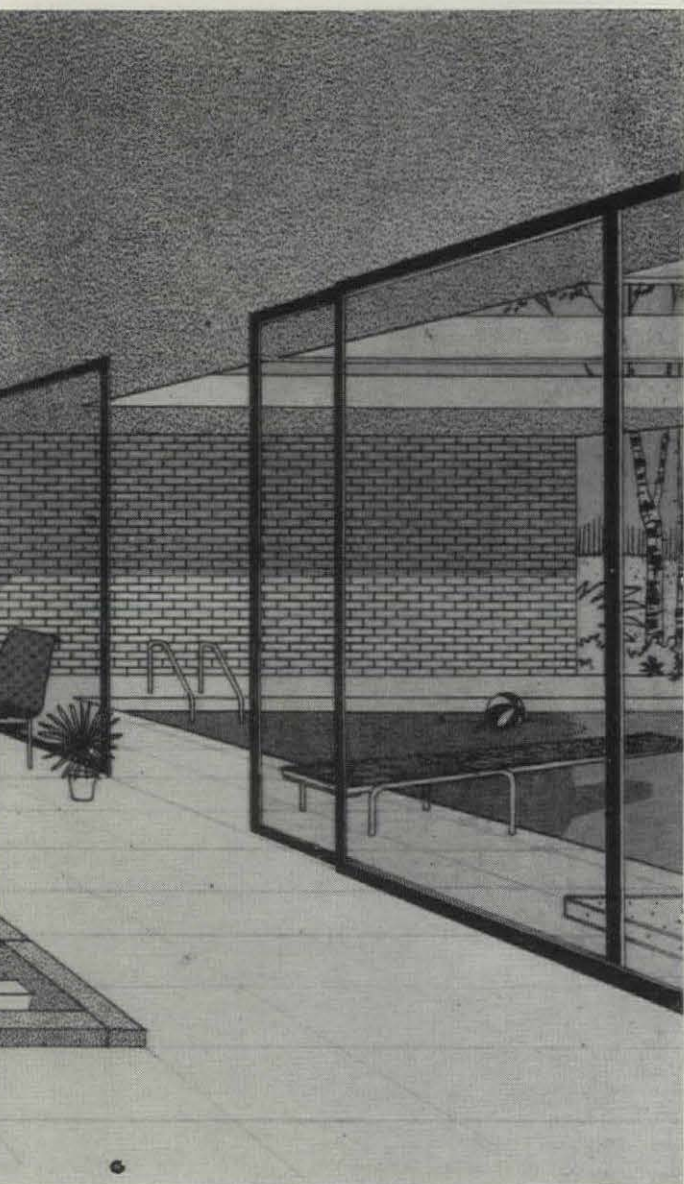
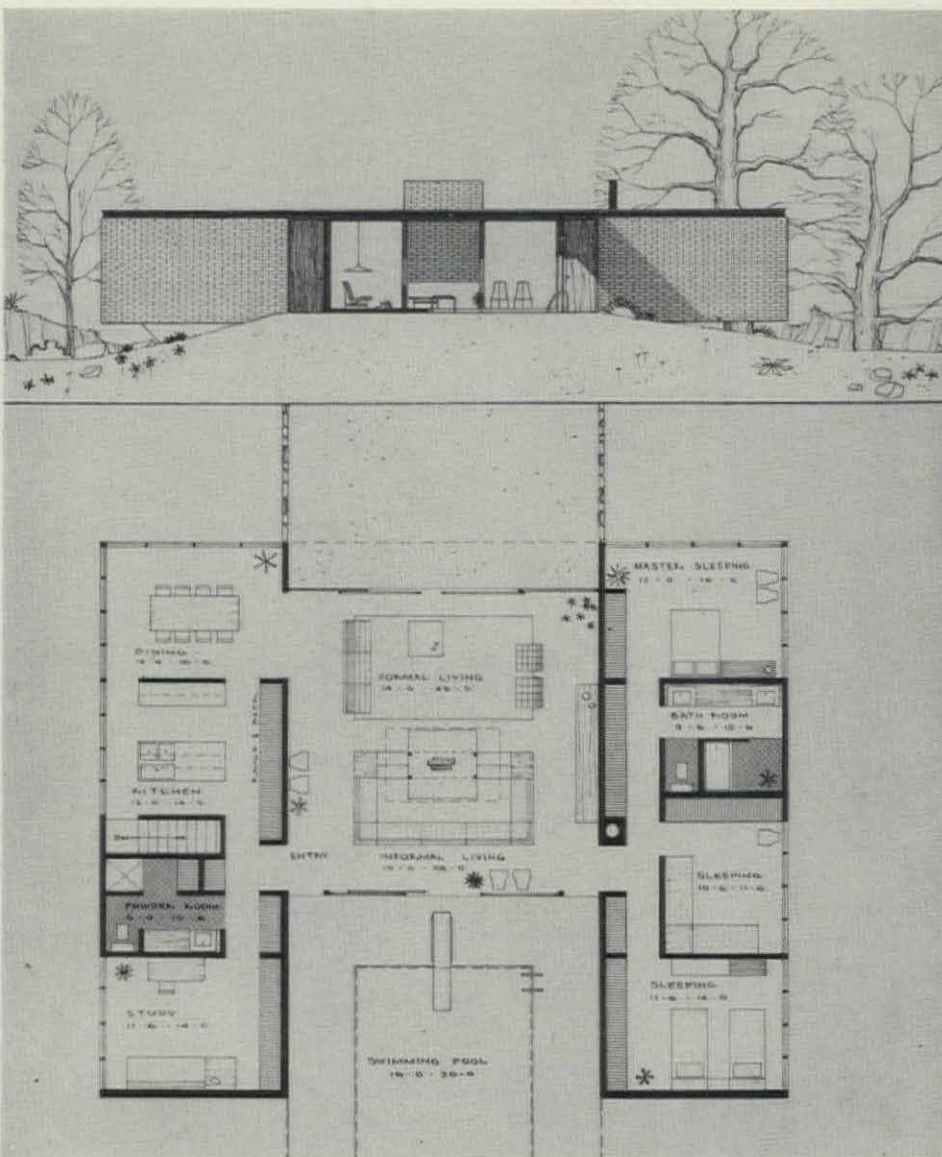
Large glass areas included on the plan by the architect fulfill the owners' request to introduce as much indoor-outdoor living as the climate will permit. There will be an interesting skylight around the fireplace and both formal and informal living room areas.

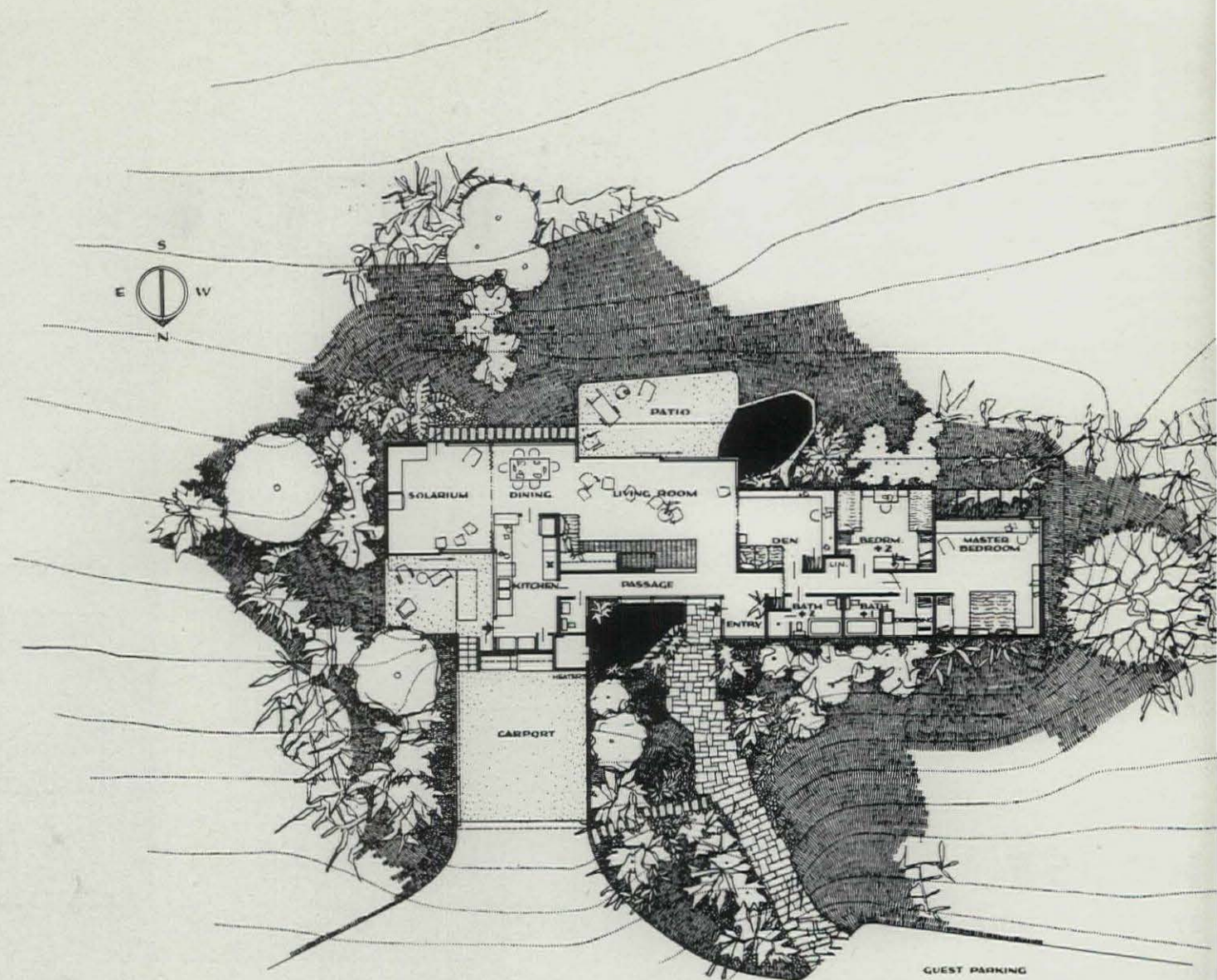
To gain maximum privacy for the swimming pool, the carport is located on the front of the house. Local building regulations require that the carport or garage be connected to the building in some way. This is accomplished by using a covered walk-way on each side of the pool.

The lot is 550 feet deep, 150 feet wide at the middle, and 75 feet wide at the front. A river, which encircles the knoll, is active all year round.

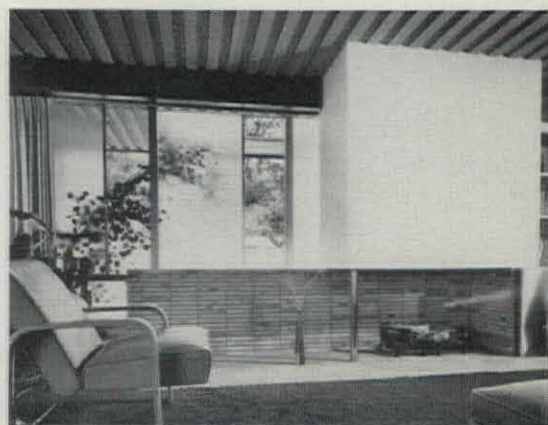
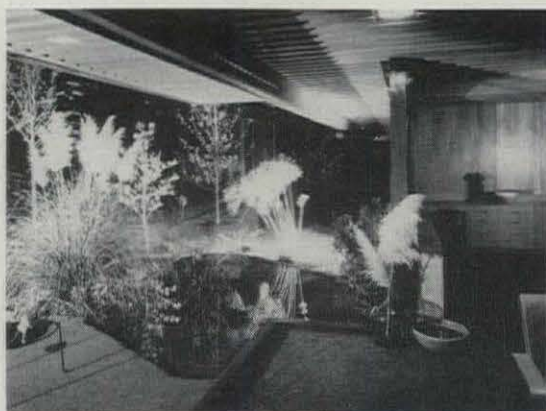
HOUSE

BY LOUIS H. HUEBNER, ARCHITECT





Residence by Richard Neutra, architect



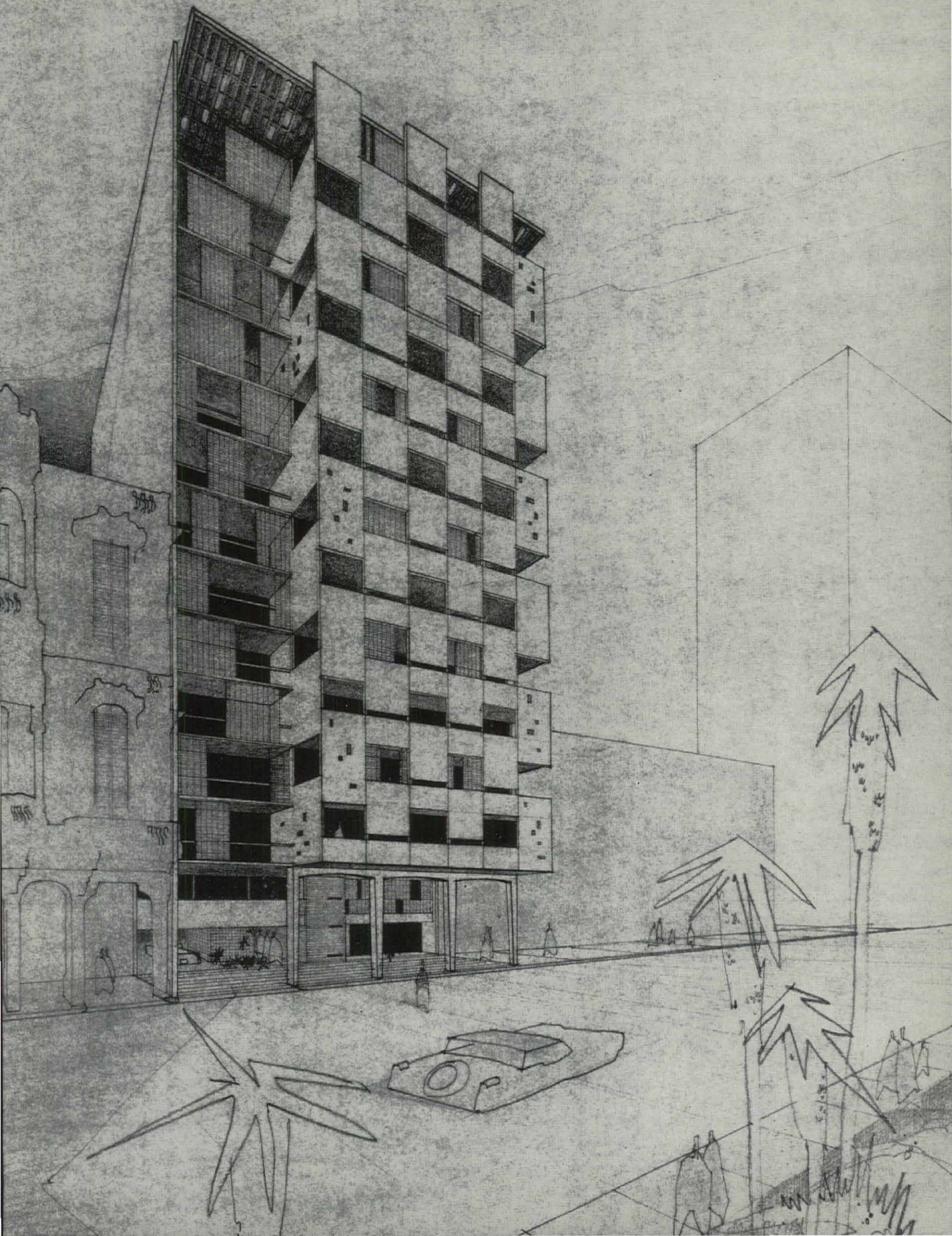


SITE: The site, comprising about a quarter of an acre lies relatively high above a town, overlooking it towards the south. On the north a large eucalyptus grove forms a backdrop and hides all other houses. The approach road is planted along the westerly boundary line, out of sight.

CONSTRUCTION: A wood frame chassis with concrete slab on the floor, containing the radiant heating coils. The slab is covered by either carpeting, cork, Vinylite or asphalt tile.

MATERIALS: Plaster with occasional redwood areas on the exterior, partial birchwood paneling on the interior. White pine ceiling, continuing in the same material underneath wide overhangs. In order to accommodate the several guest cars, a wide concrete strip was provided. The visitor descends gently on a flagstone

(Continued on Page 35)



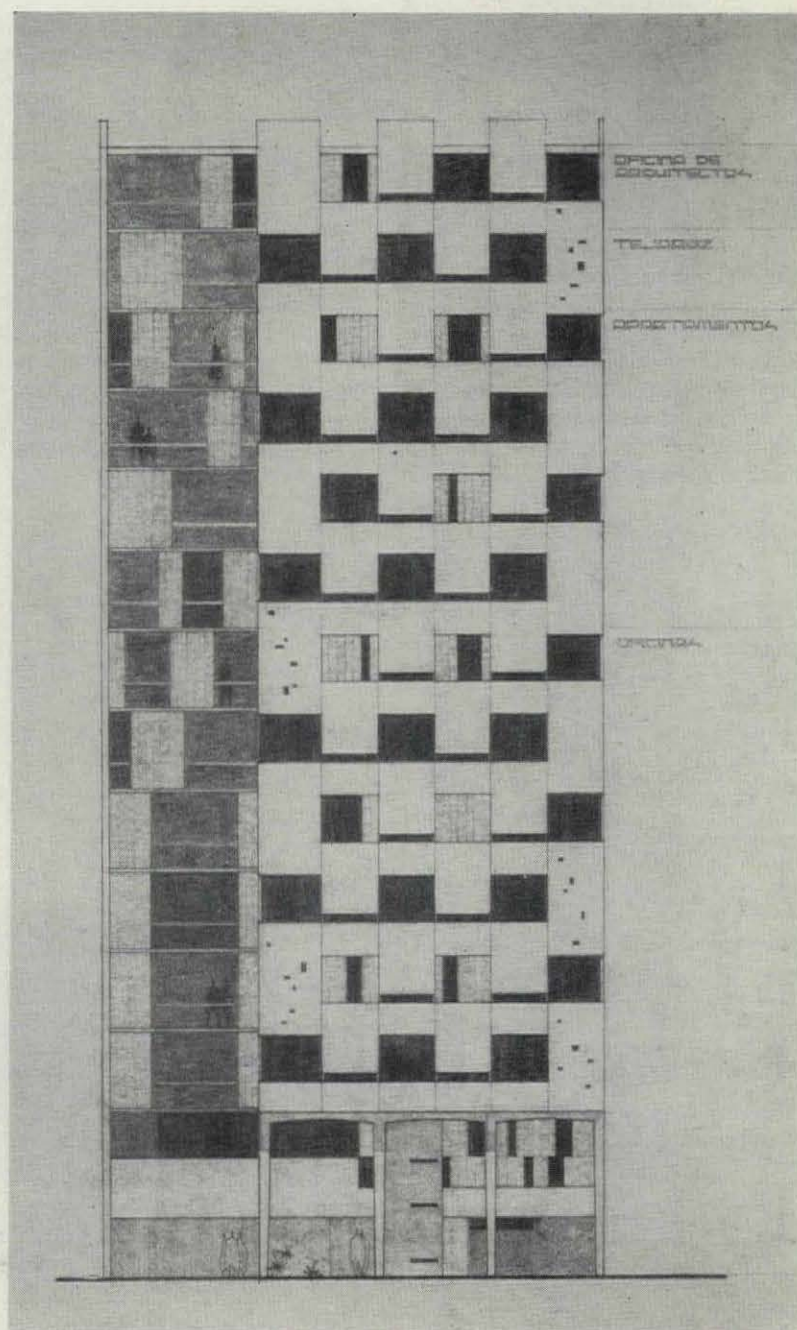
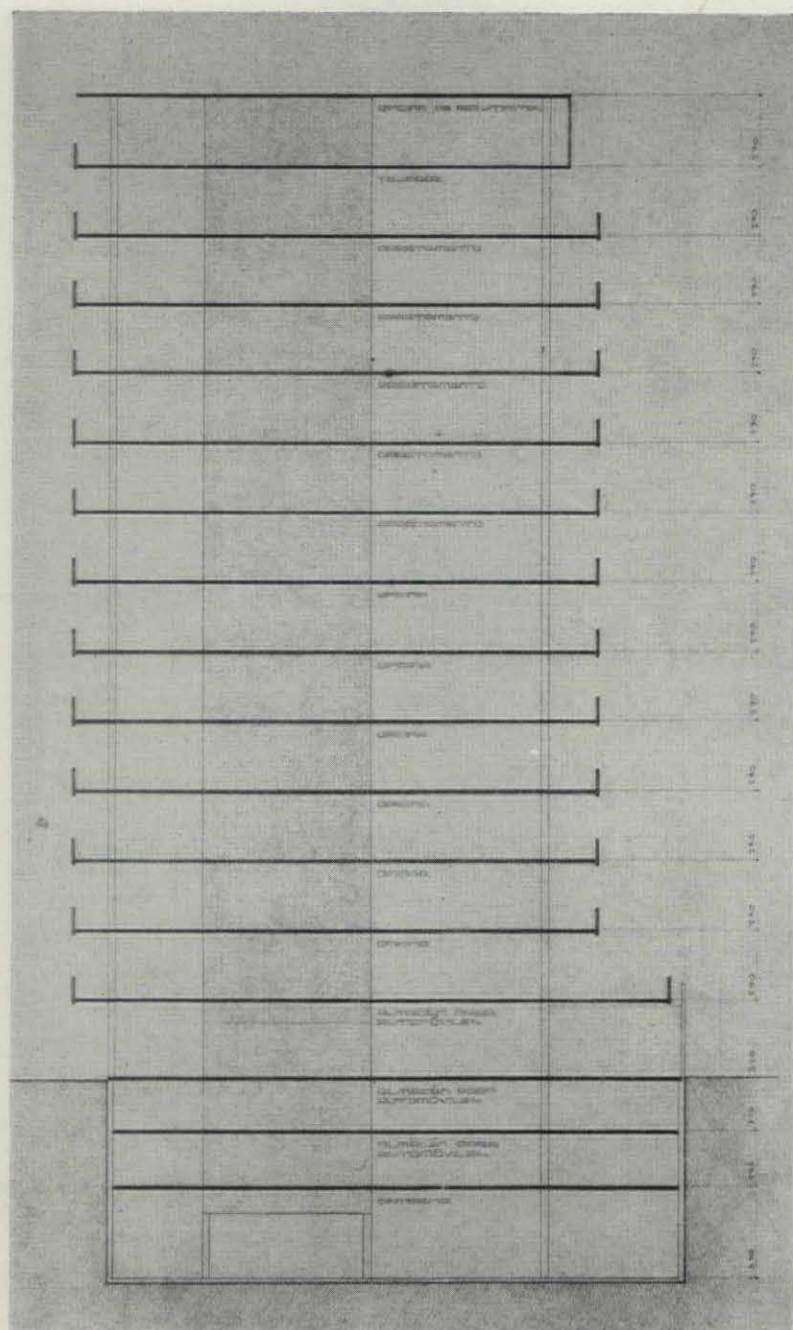
This fourteen-story building, a combination of offices and apartments will be built in Havana, Cuba. It will contain two levels of underground parking with ten cars per level and with an additional six cars on the street level where the automobile elevator originates. The offices are serviced with an individual elevator running to the seventh floor level and with a separate elevator for apartments to run to the thirteenth level. Also, a service elevator will run to the mechanical and office areas on the fourteenth floor and service the entire building. The fourteenth floor of the building will contain the mechanical equipment for the structure. There are five floors of duplex apartment units. One floor will be an accommodation for a large penthouse apartment.

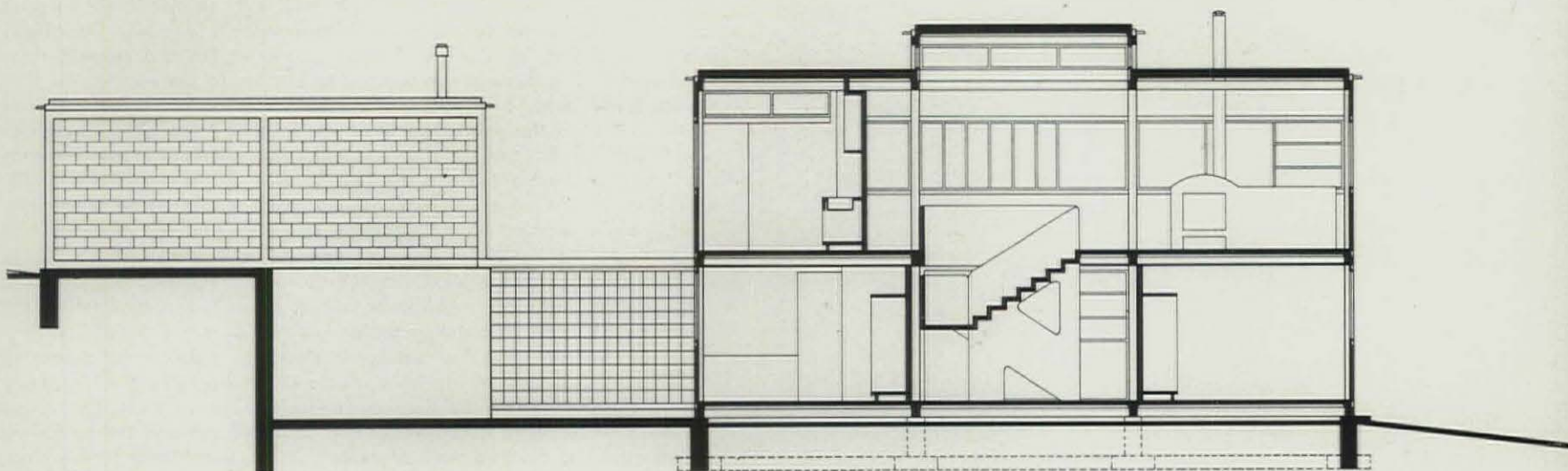
The basic problem of the design was the confined site—slightly irregular 59' on the street frontage and 57' at the rear with a depth of 70'. Because of the local Havana custom of building out over the sidewalk for shade and additional space, the actual shaft itself has a depth of 81' with 5' balcony projection out over the street for two-thirds of the front. On the first level, elevators, public circulation and parking take up most of the area with a small shop allocated in space toward the front of the building at one side. One of the requirements was that the covered arcade over the sidewalk conform to the height of the adjacent covered walk of a residence which has a 19'-6" clear

(Continued on Page 35)

COMMERCIAL BUILDING

BY WILLIAM F. CODY, ARCHITECT





HOUSE — DESIGNED BY WILLIAM S. HUFF

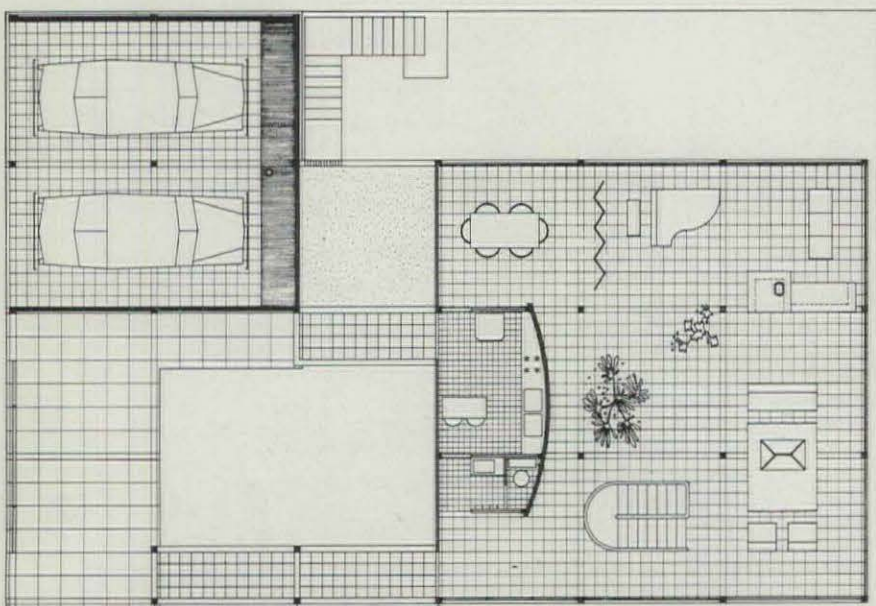
The entire structure is based on 1:1; 1:2; and 2:3.

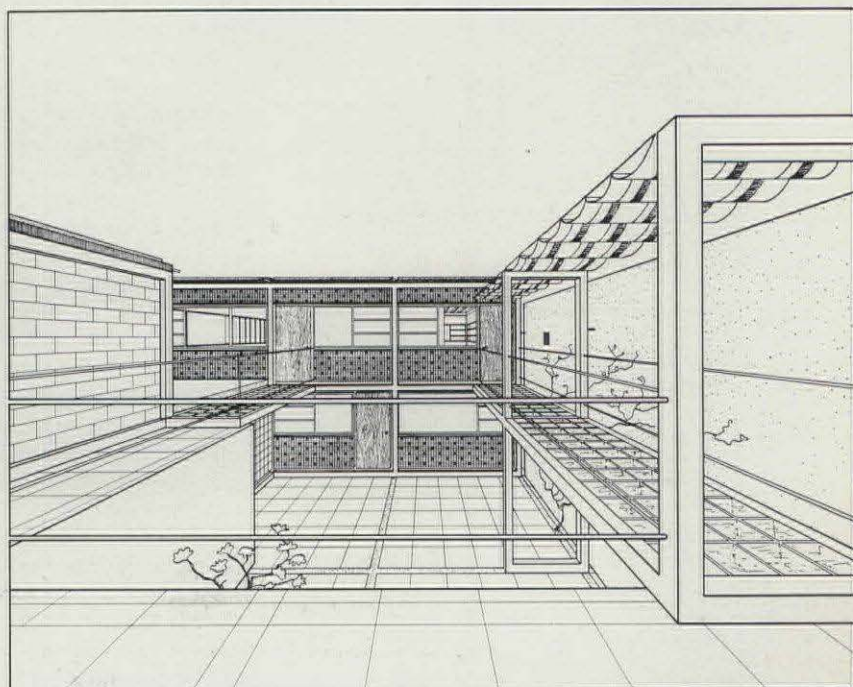
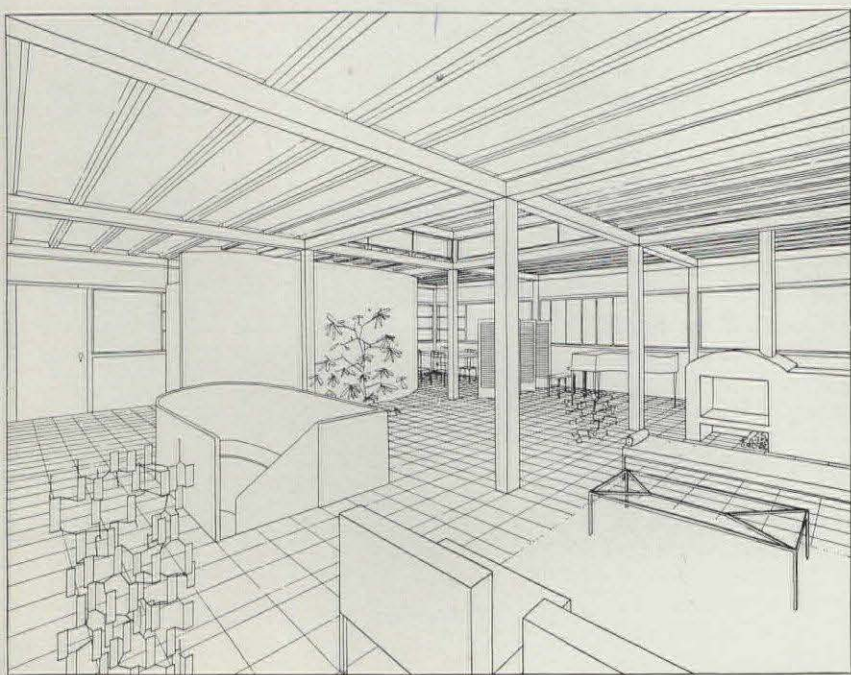
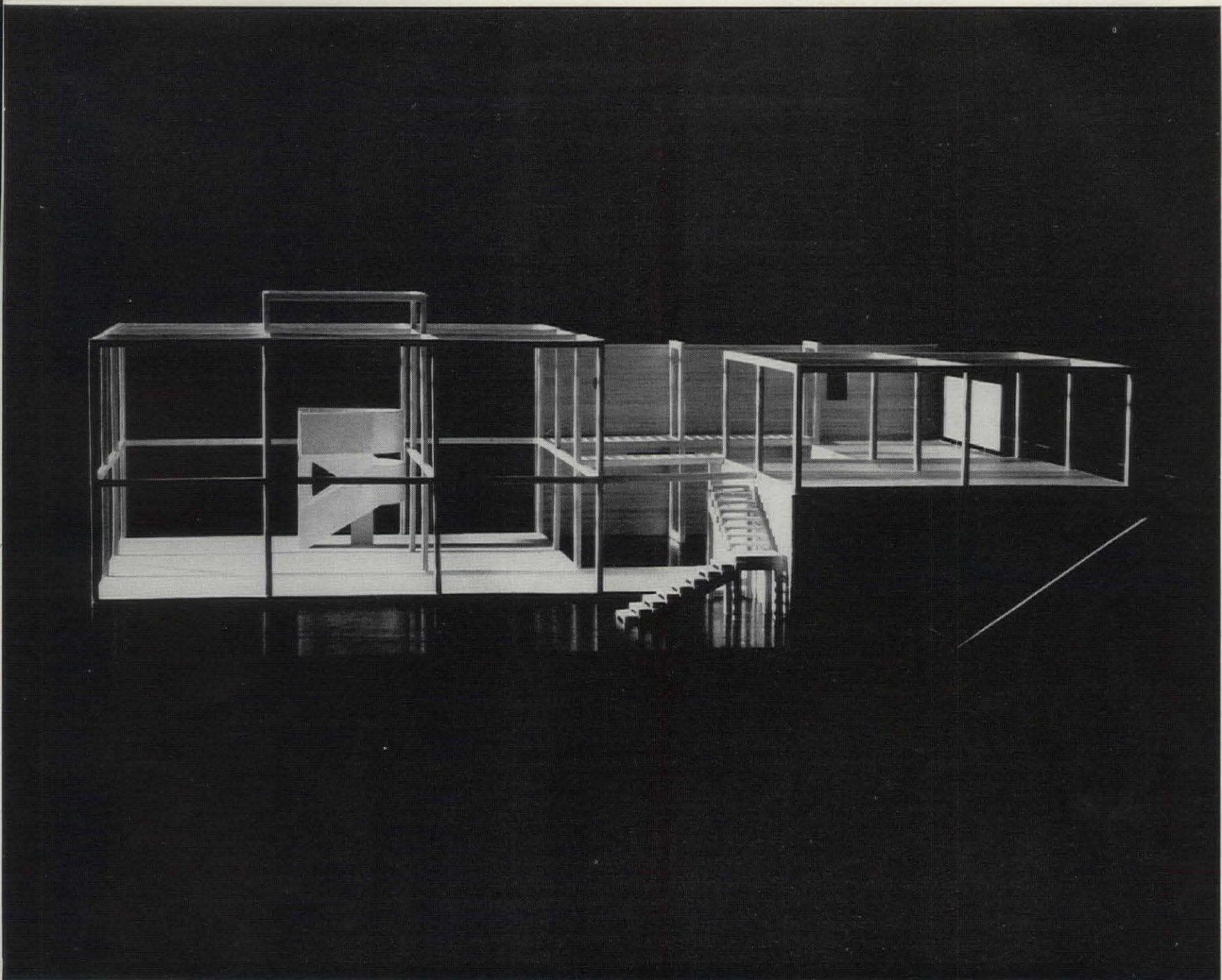
The 1:1 module develops the house plan, garage plan, the basic structural bay, and the basic window division. The central space on the main floor is a perfect cube. The basic elevation of the house is on the 1:2 module; the 2:3 module was developed on the basic plot encompassing garage and house and the private approach road; and, horizontally, each structural bay of the ground floor and garage; vertically, each bay of the house comprising two stories. The mosaic pattern contains all the above proportions and reflects the basic theme of the building.

The proportion of harmony is generated so that it automatically manifests itself throughout the structure.

The exterior is strong, severe, simple and definite. Entering the court, one comes upon the smaller world of the controlled environment. The functions of the house, socially, are carefully divided. There is a space for both large and small gatherings. This area divides into a music-library section, a conversation area, and an eating space served from a food preparation center which is enclosed by a curving wall. The lower section of the house is

(Continued on Page 37)





Each age has its dominant building—the shelter which symbolizes its achievements most dramatically and at the same time answers its greatest building need. Since the vast urbanization of the 19th century however, the dominant building which became necessary was no longer a single structure, but the entire urban environment. Such an environment has not yet come into being, though, in a form which could be said to be qualitatively equal to the many common objects in everyday use. Yet such a discrepancy between the sum and the parts is historically a relatively recent phenomenon; the Venetian piazza was not a less worthy achievement than the gondola anchored at its edge.

This gap between the quality of our refrigerators and of our towns may in part be due to the long survival of the building industry as a handicraft process. The present belated introduction of a few power tools and some mass-produced domestic gadgetry can in no way alter its basic pattern. Only a far more radical change can hope to provide shelter in the quantity and quality demanded by the standards which generally prevail in our technical civilization. And the only method known at present which is at all likely to meet these demands is that of the industrial process.

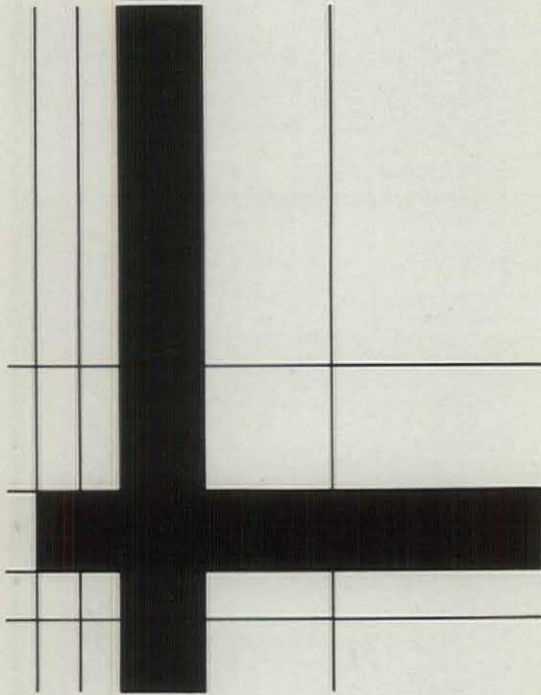
Two radically different solutions have up to now been offered for the industrial production of shelter: the manufacture of the complete unit conceived as a special entity—the process typified of course, despite color and chrome variations, by the automotive industry—and the manufacture of components which fulfill specific and limited functions and which only in a combination, whose size and form are not specifically determined at the time of production, create shelter. Prefabricators in the U.S. are at present vigorously pursuing the first alternative: National Homes, Harnischfeger, U.S. Steel, Cliff May are all marketing the packaged house. Once it has been assembled on the site and been tied to the utility lines, however, it is indistinguishable from its hand-made neighbor. In this way prefabrication achieved respectability at the expense of progress.

The prefabricator's package still provides a fixed and unalterable enclosure, a form of shelter long ago made obsolete by our technology. The family which in theory owns the home can in no way control the spaces it occupies, yet ownership and control are proverbially synonymous. It is neither initially able to choose a space specifically fitted to it or subsequently able to amend that space to its evolving needs—a discrepancy between need and performance which would be considered intolerable in a high fidelity system or a typewriter.

The clear differentiation which is now possible between the various building elements—loadbearing structure, waterproof umbrella, space enclosure, service equipment—also permits the design of variable space through the use of components. It is in some ways almost a logical consequence, yet comparatively little work in this field exists in this country. The recent Unistrut buildings at the University of Michigan in Ann Arbor is only a more refined experiment towards a fully industrialized architecture. The great school program carried out by the Hertfordshire County Council in England probably constitutes the most fully developed use of prefabricated components.

The system described here deals principally with that part of a building which is the immediate shelter: the outer cladding, the floor and ceiling surfacing, the internal space dividers and the service equipment. This personal environment is thought to be the most constant element in building, fulfilling largely the same functions on the ground or 25th floor of a building. It is also the same in a wide range of climates. Overhangs, shutters, screens and glass are

(Continued on Page 37)



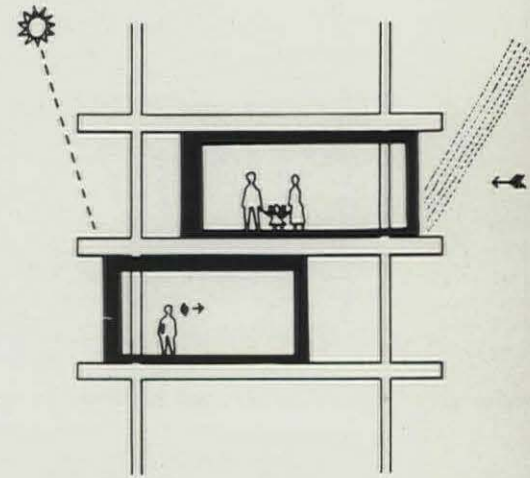
THE PRODUCTION OF SHELTER:

a system of prefabrication by

MICHAEL BRAWNE

SYMBOLS:

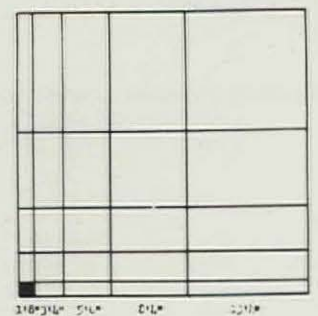
	SUN
	WIND
	PRECIPITATION
	VIEW
	PRESSURE, E. G. WEDGE, COMPRESSED AIR
	THREADED FIXING, E. G. SCREW, BOLT
	COMPRESSION FIXING, E. G. LEFT AND RIGHT HAND THREADS
	TENSION FIXING, E. G. LEFT AND RIGHT HAND THREADS
	MECHANICAL FAN
	MECHANICAL GRINDER
	ELECTRICAL WIRING
	SLIDING MOTION
	MODULE LINE



This system deals with industrially produced components. Assembled, these will provide variable shelter. The components form only the immediate enclosures which are independent of each other. Each shelter is placed on a level structural platform on the ground or within a building which then becomes datum level for that shelter. It is further suggested that components be considered as movable personal property and the platform forms be part of the more permanent urban structure.

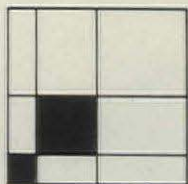
Fibonacci series:

1 2 3 5 8 13 21 34



Series I:

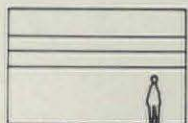
1'8" has been taken as the first term in this series. Screen sizes must conform to the rectangular dimensions outlined.



Series II:

$3'4''$ has been taken as the first term in this series. Screen sizes must conform to the rectangular dimensions outlined, $3'4'' \times 3'4''$ and $6'8'' \times 6'8''$ panels form the floor and ceiling grid.

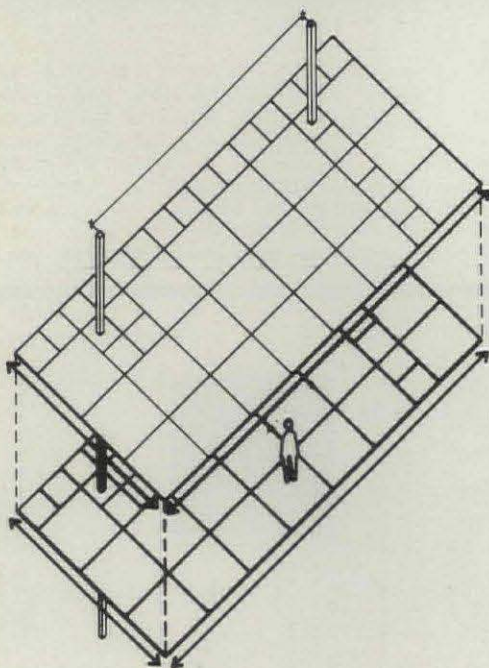
Height dimensions are taken from both series.



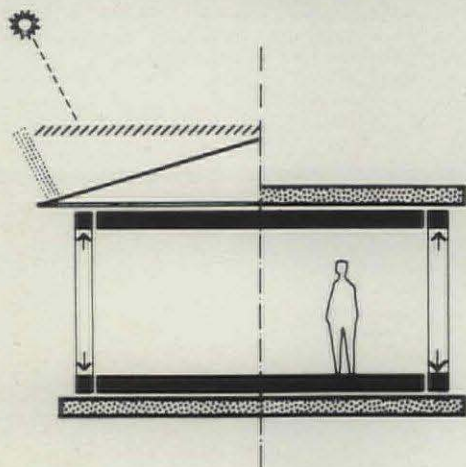
Floor and ceiling dimensions are multiples of $3'4''$ thus: $3'4''$ $6'8''$ $10'0''$ $13'4''$ $16'8''$ $20'0''$

Floor and ceiling are always ringed by a track of $1'8''$ wide so that screening dimensions are floor dimensions plus $1'8''$ thus:

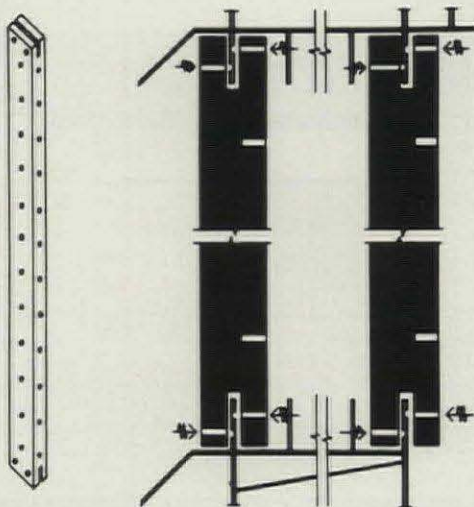
$5'0''$ $8'4''$ $11'8''$ $15'0''$ $18'4''$ $21'8''$



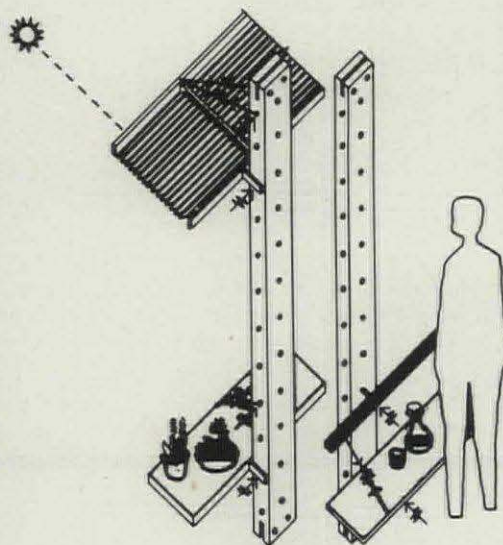
Floor and ceiling grids are identical. Dimensions that are multiples of $3'4''$ in both directions can be formed by the addition of $6'8''$ and $3'4''$ squares. Center lines of the supporting structure of the permanent platform must also be dimensions that are multiples of $3'4''$.



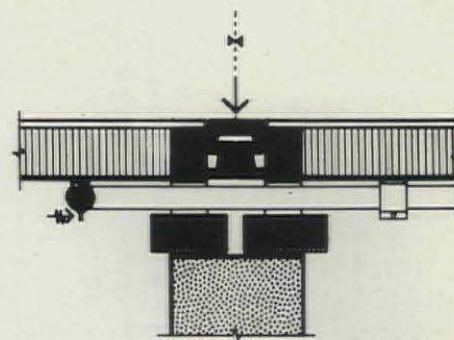
Floor, ceiling and screening elements are identical for single and multi-story buildings. In each case they rest independently on a structural platform and are pressed against the upper and lower surfaces of the structure.



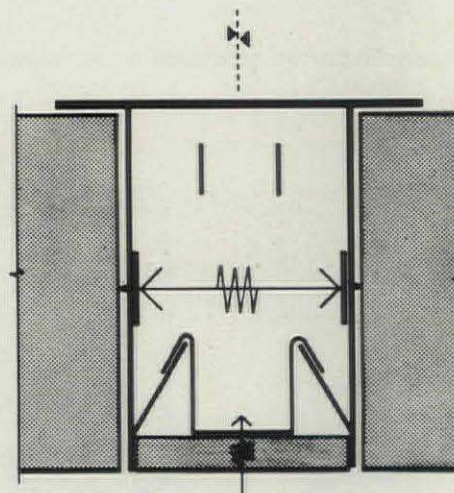
Columns to carry the ceiling load are screwed to the inner and outer tracks and position the upper and lower track boxes vertically. Columns are tapped at predetermined positions to allow for various attachments.



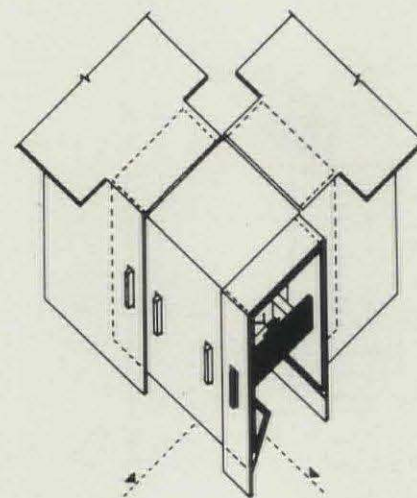
Louvers and flower sills may be attached to external columns, handrails and shelves to internal ones. Handrails are to be provided where transparent screening goes to the floor in tall structures.



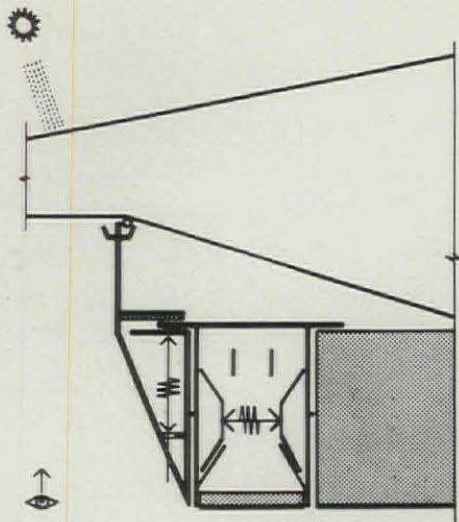
Floor panels are wedged to each other and rest on the structural platforms. Flexible service pipes—possibly silicone plastic—are clipped to their lower surfaces. Suggested materials for the floor are resin bonded plywood on resin impregnated paper honeycomb.



Ceiling panels, $3'4'' \times 3'4''$ or $6'8'' \times 6'8''$, are held in position by being thrust against by a compression fitting in the extrusion. Panels are of an extremely light weight rigid material such as foamed styrene or iso cyanide. Their lower surfaces may be lined with paper, wood veneer or fabric. Panels provide heat insulation and, unlined, some interstitial sound absorption. Continuous electric wiring is provided in the extrusion.

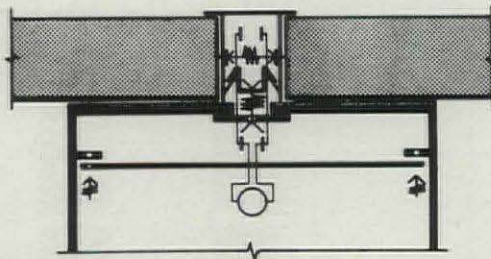


Lengths of ceiling extrusion are joined by telescopic junction boxes. Extrusions are tensioned to each other by tightening two bars slipped into the ends against a spring or rubber mounting held between them. Similar junctions are made in the track boxes of the outer screening.

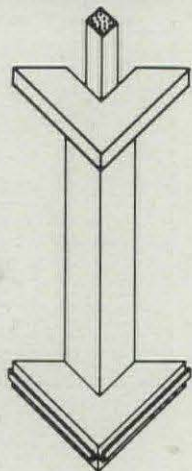
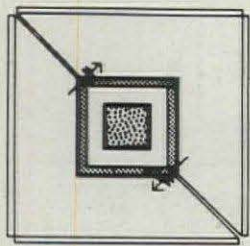


Openings in the ceiling of single story buildings are trimmed by a section which by pushing on the lower waterproof membrane produces a taut surface. A condensation channel and a gasket mounting are provided.

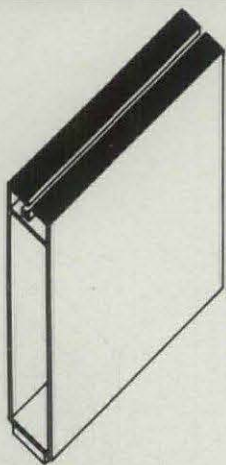
MICHAEL BRAWNE



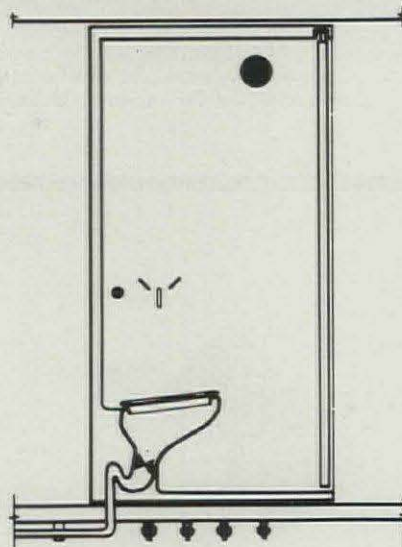
Cupboards are tensioned to the ceiling by tightening a bar against the ceiling extrusion. The ceiling electrical circuit is joined to the cupboard wiring. Cupboards, having only point contacts with the ceiling, need not be placed on floor and ceiling grid lines and may run at any angle provided they straddle one or more module lines.



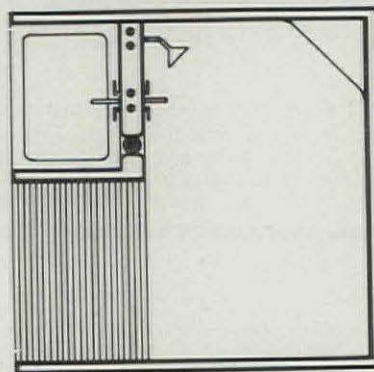
Columns of the platform structure are encased by a continuous floor-to-ceiling unit fitting within a $3/4'' \times 3/4''$ panel. The casing, lined with sound absorbing material, stands clear of the column so as not to transmit structure-borne sound and to allow for dimensional tolerances. The two parts of the casing are screwed to each other. A number of opening sizes are provided to account for different column dimensions.



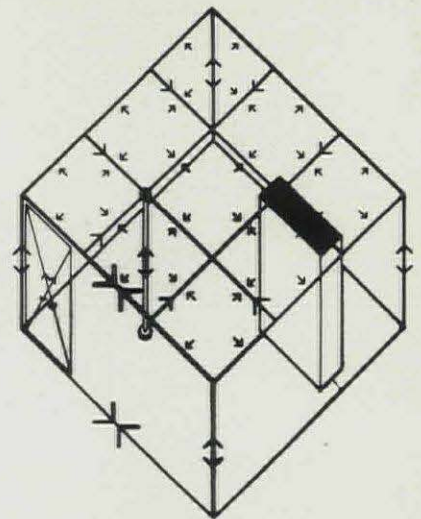
Cupboards, including kitchen units, have on their upper surface a continuous opening to permit their attachment to the ceiling extrusion. All space divisions where sound isolation is required are made by cupboard units which alone have mass and rigidity. Cupboards are tensioned to the ceiling which they help to support and for which they provide lateral wind bracing. They are also tensioned to the floor when placed over standard service outlets.



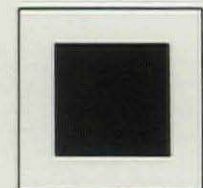
The toilet cabinet is attached to the standard service outlets of a $3/4'' \times 3/4''$ service tube floor panel and may also be used to join the ceiling electric circuit to the main supply lines below the floor. The toilet bowl includes a water operated frinder and is similar to the bowl made by McPherson Inc., Chicago. Sewage may be disposed through a 1" diameter tube.



The shower and washbasin unit is a self-contained element $5'0'' \times 5'0''$ in plan. The unit includes a high velocity fan and is attached to the floor service lines like the toilet cabinet. The shower floor measures $5'6''$ on the diagonal and may be used as a bath. Forced hot air for drying purposes is provided below the slatted floor.



Floor and ceiling are rigid planes ring tensioned. They are kept apart by columns on the screen tracks and by tubes pressing against the upper and lower surfaces. Lateral wind resistance is given by rigid panels between the tracks and by rigid cupboard units tensioned to floor and ceiling. The braced box thus created is pressed against the upper and lower permanent structure.



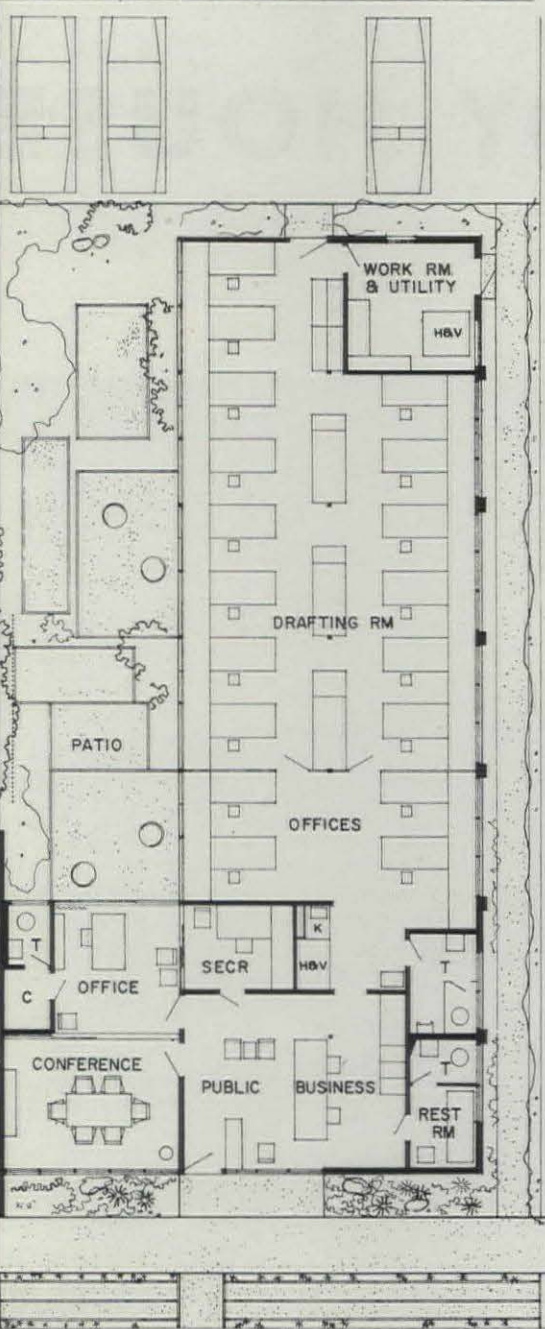
Adaptation to different climatic regions is made by altering the form of the building in plan and section. The same elements are used in both cases only their distance apart is made to vary. Where the distance is larger a more gradual transition can be achieved. Extremes are controlled by mechanical air conditioning.

OFFICE BUILDING

By Thornton M. Abell, Architect



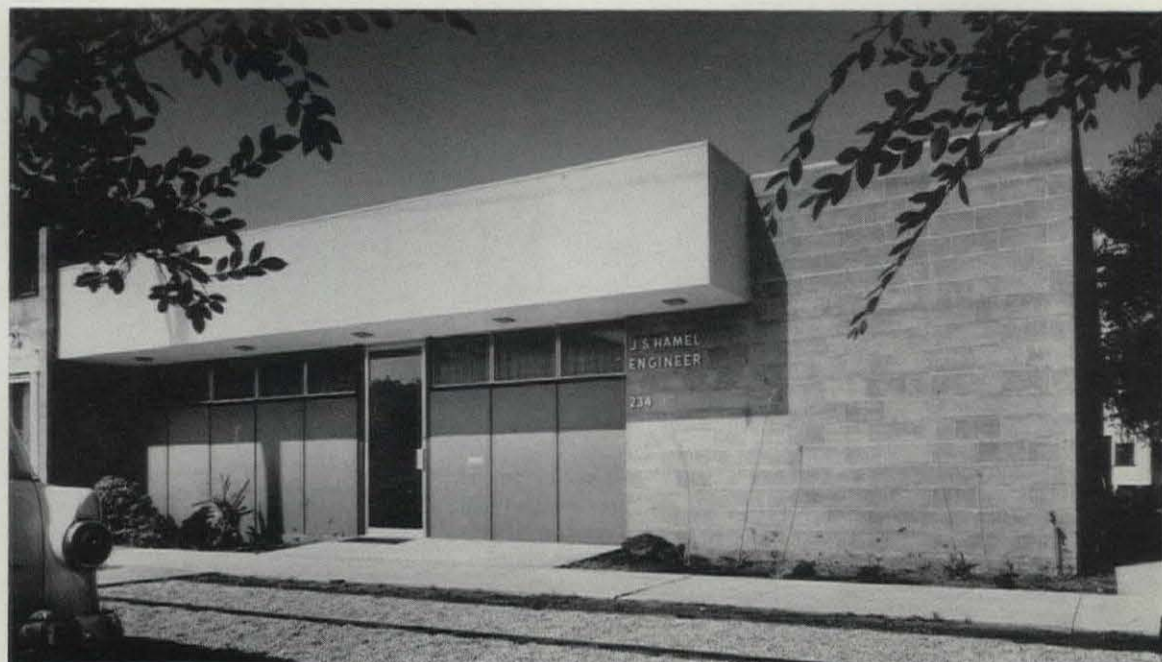
ALLEY



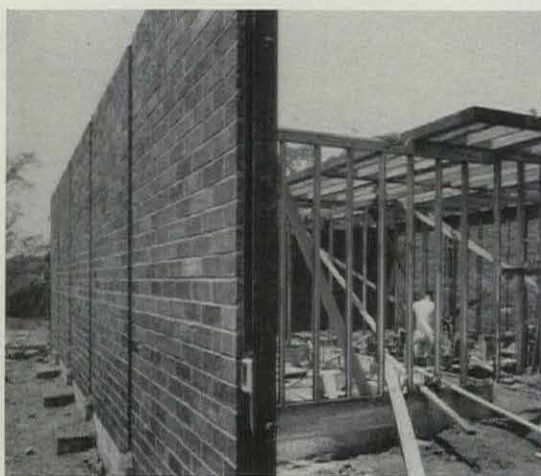
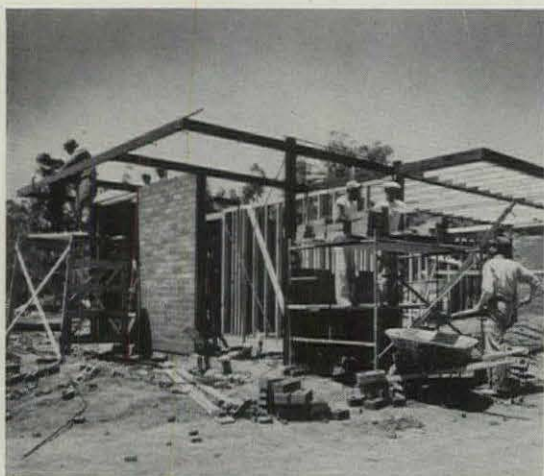
PROBLEM—An office building for a consulting engineer. The property is located in a suburban business district and the building is designed so that a future second floor may be added later. Present space requirements were a large drafting room, work and utility room for experimental electrical and mechanical mock-up work, business offices, conference room, private office and patio. Extreme economy of construction cost was required, with the most effective lighting and air conditioning feasible. No structural interior divisions were used, to permit conversion

for another purpose if so desired at a later time. **CONSTRUCTION**—Property line walls are pre-cast concrete units, exposed inside and outside. Floor is a double concrete slab with air radiant heating. Structural frame is an assembly of steel tube columns and steel beams. Flat roof construction of wood joists, sheathing and composition roofing, is designed to become a future second floor, with reflective type insulation between joists. Ceiling is a suspended system of aluminum "T" sections, with Fiberglas and lumi-

(Continued on Page 35)



PHOTOGRAPHS BY JULIUS SHULMAN



No. 17 A CASE STUDY HOUSE





DESIGNED BY CRAIG ELLWOOD
for Arts & Architecture

DAVID E. HARPER, GENERAL CONTRACTOR



Construction of Case Study House No. 17 is now near completion. These photographs show the progress and the installation of some of the finish materials and fixtures.

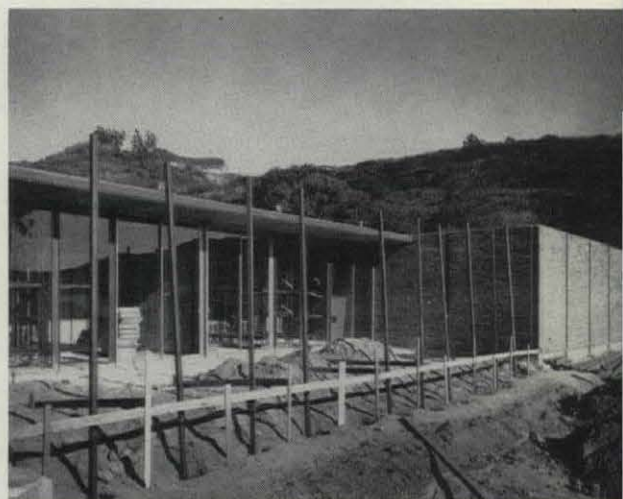
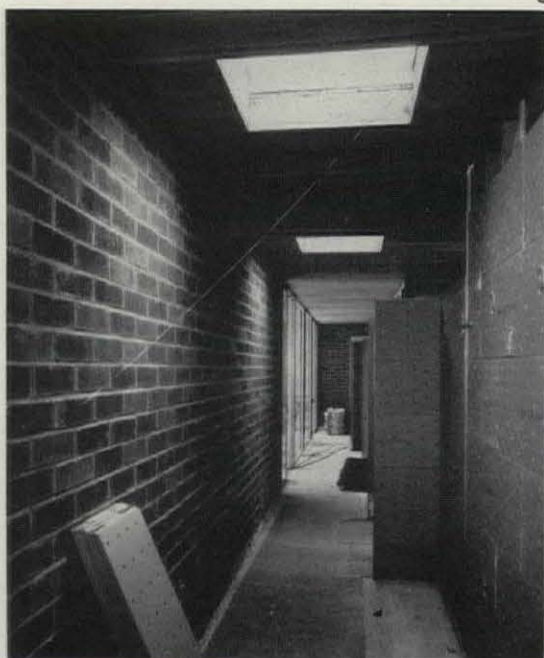
Photograph 1 shows the application of Fiberglas Perma-Ply roofing and 3M Brand Ceramic-Color Stone. This stone, a new product manufactured by Minnesota Mining and Manufacturing Company, is a tough mineral rock kiln-fired with permanent pigments to provide attractive appearance and weather-fire protection. Silver-Tone, one of several available colors, was selected for the Case Study House.

Photographs 2 and 3 show the installation of Wascolite Skydomes. These units are translucent acrylic plastic bubbles floated between extruded aluminum frames. The design allows easy installation after completion of roofing. There are 15 of these units used in halls and bathrooms. Exterior light fixtures are centered over the units so that the Skydomes become a source of light at night also.

Other photos show the completed walls of Davidson clay block, the exposed 4"-H columns of the structural steel frame, the aluminum-framed Panaview sliding glass doors, walls and ceiling of 1x4 vertical grain Douglas fir siding.

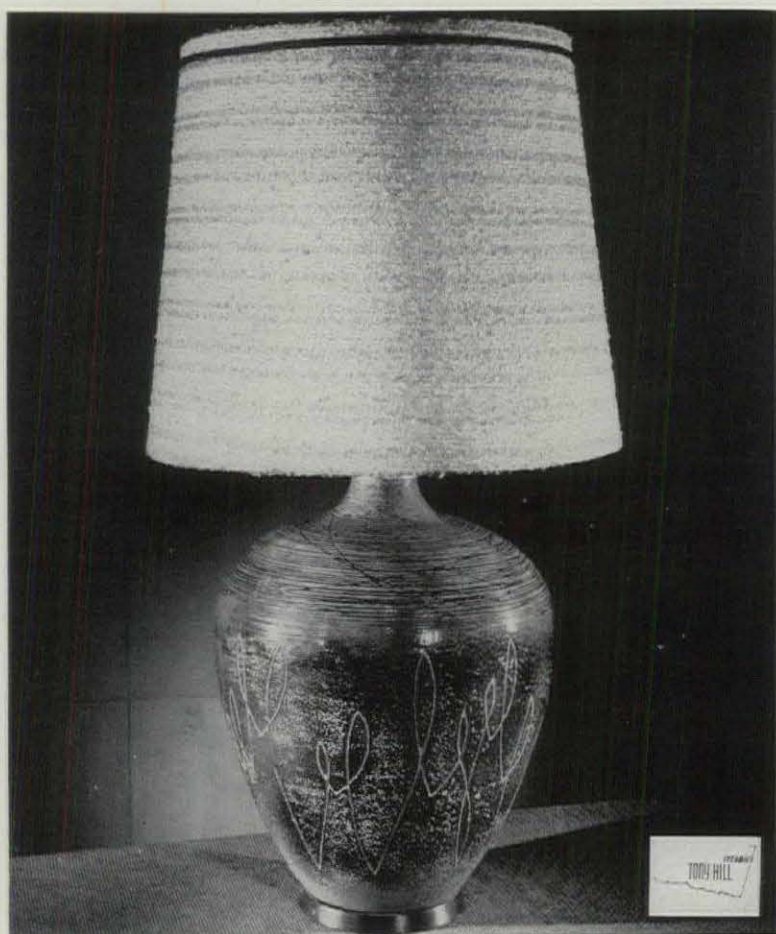
Cabinet construction is now almost complete. All kitchen-utility-bath cabinetwork is Micarta-faced Novoply. Novoply has been specified because its construction of resin-coated and impregnated wood flakes and chips fused under heat and pressure provides dimensional stability, flatness and freedom of warpage. Micarta will provide lifetime beauty, its hard plastic surface is stain-proof, and its use will eliminate waxing, polishing and maintenance. Hi-Fi and bar-TV cabinets are faced with Walnut Micarta. Other cabinets are matching panels of walnut-veneered Novoply. Slab doors are also walnut.

(Continued on Page 35)



PHOTOGRAPHS BY JASON HAILEY





L201 - 42" tall

One of 12 new large lamps by Tony Hill
3121 W. Jefferson Blvd. Los Angeles



books and magazines
on applied and fine art

Museum Books, inc.

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PRODUCTS merit specified

for the new Case Study House No. 17

DESIGNED BY CRAIG ELLWOOD
FOR THE MAGAZINE ARTS AND ARCHITECTURE

COLOR ROOFING GRANULE SURFACING—3M Brand Ceramic-Color Stone will be used to surface the built-up roof of Case Study House No. 17. It is a hard rock, kiln-fired and colored with permanent pigments acid and alkali resistant. Dust and moisture have been removed so as to facilitate application and adhesion. Extremely resistant to staining because of low porosity, it is available in many colors and Silver-tone has been chosen by the architect. 3M Brand Ceramic-Color Stone is a product of the Minnesota Mining & Manufacturing Company and is available from Corona, California, Post Office Box 276.

KITCHEN CABINETS AND COUNTER TOPS—All cabinets and counter tops are Micarta-faced Novoply. Micarta is a highpressure plastic laminate of exceptional beauty. Resistant to chipping, denting, breaking and burns, easily cleaned, it never needs refinishing and combines surface ruggedness with a handsome appearance. Micarta and Novoply are manufactured by United States Plywood Corporation, 4480 Pacific Boulevard, Los Angeles, California.

The following are previously mentioned specifications developed by the designer for the new Case Study House No. 17 and represent a selection of products on the basis of quality and general usefulness. They have been selected as being best suited to the purpose of this project and are within the meaning of the Case Study House Program, "Merit Specified."

Blo-Fan Electric Exhaust Ventilators
Manufactured by Pryne & Company, Inc., Pomona, California

Conrac Television set
Manufactured by Conrac, Inc., Glendora, California

Fiberglas Building Insulation Products, Built-up Roof
Manufactured by Owens-Corning Fiberglas Corporation, Toledo 1, Ohio

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All material from the Van Herrick's nurseries, 10150 National Boulevard, Los Angeles, California

Locksets
Kwikset Sales and Service Company, Anaheim, California

Modular Hollow Clay Block
Manufactured by Davidson Brick Company, 4701 Floral Drive, Los Angeles 22, California

Panaview Sliding Doors
Manufactured by Panaview Door & Window Company, 13434 Raymer Street, North Hollywood, California

Pry-Lite Recessed Lighting Fixtures
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Skylights
Manufactured by Wasco Flashing Company, 87 Fawcett Street, Cambridge 38, Massachusetts

Structural Steel
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Drake Steel Supply Company, 6105 Bandini Boulevard Los Angeles, Calif.

Suconem and Water-Bar Waterproofing agents
Products of Super Concrete Emulsions Ltd., 1372 East Fifteenth Street, Los Angeles, California

Swimming Pool
Designed and Built by Anthony Bros., 5871 Firestone Boulevard, South Gate, California

Swimming Pool Cover
Manufactured by the Safe-O-Matic Manufacturing Company, 33 St. Joseph Street, Arcadia, California

Tennis Court Surfacing—Laykold
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COMMERCIAL BUILDING—CODY

(Continued from Page 25)

distance from the sidewalk to the ceiling; therefore, the first level of the offices has been cut back to accommodate this requirement.

The entire structure is to be built of reinforced concrete with use of slab and column units. The building will be airconditioned; but will contain no provisions for heating. Cuba, located on the edge of the Tropic Zone, has a uniform climate, varying little more than sixty-five to eighty-five degrees all year around. All floor areas of the building will be terrazzo. The louvered storm shutters will be flexible and of various color combinations, as shown on most of the openings on the building. This type of installation is the old and well tried method of controlling sun and wind; also providing protection from hurricanes, which occasionally arise in this geographic area. These shutters form a pattern in texture in contrast with the light weight concrete slabs punctured with openings over the extended balcony areas of the front facade of the building. These suspended light weight concrete sections will be approximately 2 1/2" thick and will form a balcony rail and light blind as indicated in the pattern of the front elevation.

OFFICE BUILDING—ABELL

(Continued from Page 31)

nous panels. Partitions and patio walls are not structural, with exterior plaster and interior drywall finish. Refrigerator cork is used as a wall finish in the business office. Filler wall at street is finished with transite, to be easily removable in case a more open front might be required later. Glass areas are fixed glass, sliding steel units and glass louvers, and aluminum entrance door assembly. Floor finish is black asphalt tile. Built-in desks and cases are wood with Formica-type tops. Concrete wall units are left unpainted with clear waterproofing on the exterior. All other exterior plaster, interior drywall surfaces and cases are finished with vinyl emulsion paint. **COLOR SCHEME**—Natural gray concrete units, neutralized chartreuse on plaster, dull blue-gray on transite, dark grayed-brown for structural frame and window divisions. Exterior colors are used inside as well as additional warm and cool neutrals.

RESIDENCE—NEUTRA

(Continued from Page 23)

path toward the entrance. While waiting to be admitted, he enjoys the shallow reflection pool below a pergola that extends into the Redwood wall of garage. This pool, as well as another one greeting the visitor entering through the mitered glass corner of living room was intended to give a feeling of coolness, as the climate in summer is very dry and hot. At right, closed by a curtain are two bathrooms, the boys' room and the master bedroom. The living room, den at right, and dining bay and solarium are conceived as one space. This feeling of uninterrupted flow of space is emphasized by the interesting pattern of pinewood ceiling that continues, through glass partitions underneath, onto the roof overhang. When sitting on the couch in the solarium, which is used as the children's play room, the eyes roam to the end wall of den, an expanse of about fifty-five feet and through glass, along overhang about another thirty feet. The color scheme was determined by the moss green carpeting. A deep henna colored linen drape closes off den and entrance if desired. Couch cover is a light henna linen, with woodwork of wood shelving, adjacent to fireplace in the same color, only several shades deeper. A breakfast bar replaces the usual kitchen nook. It can be closed from the kitchen by a light colored bamboo drape. The solarium is covered by Vinylite cork and has a sliding door into the children's play yard.

CASE STUDY HOUSE—ELLWOOD

(Continued from Page 33)

Terrazzo work within the house is also complete. All floors throughout and all bath walls are terrazzo. Marble chip colors are gray and beige set in white cement. The terrazzo terrace is now under construction. Standard pool coping has been omitted and the terrazzo turns down into the Anthony Bros. pool. Terrazzo also covers the steel plate lid for the Safe-O-Matic pool cover pit. This lid flushes with the terrace deck, the pool cover is completely concealed when not in use.

Construction of the pool cover is plastic-coated Fiberglas fabric over structural aluminum framing. The cover extends only 6" above terrace level and is designed to carry several hundred pounds.

An early issue will feature the completed house.

designed by

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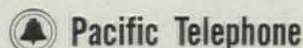


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CITYSCAPE AND LANDSCAPE—GRUEN

(Continued from Page 19)

fares, space for picnic grounds, playgrounds, parks; we will get rid of wide stretches of sub-cityscape.

And we are trying another move. We are trying to apply this process of making order by departmentalization and integrated planning to our existing city cores. We are working on a number of replanning projects for downtown areas of smaller cities and on one project for the rehabilitation of the downtown area of a city of 600 thousand.

The mainspring of our design intention is the wish to create undisturbed and beautiful areas in which one can walk. The size of these areas is determined by human scale, by manageable walking distances; each such walking area, with its building, forms one super block. They serve various purposes, sometimes more than one. There will be a block for shopping, a block for offices and shopping, a block for civic activities, a block for hotels and offices. The blocks are interconnected by a spine-like promenade which, besides pleasant walkways, features some auxiliary means of motion such as moving sidewalks and small exhibition-type electric buses.

The blocks are surrounded by a car storage area which, depending on varying conditions, will take the form of garages, multiple deck parking, underground parking or surface parking. All service traffic moves on underground roads. The car storage areas are looped by traffic access and circulatory roads from which branch off feeder roads toward the spine promenade between the individual blocks. Some of these feeder roads interconnect by dipping under the promenade.

The traffic access and circulatory road system is integrated and connected with the roads of the outlying city portions and with the existing and projected expressway system.

The measures for curing the ills of the business area would not be complete and effective without the rehabilitation of downtown residential areas. They have to be made desirable again for the millions of Americans who today are involuntary suburbanites, for all those people who hate gardening and commuting, for all those people who would like to be near their offices and near the theaters and museums and libraries, but who cannot do so because living near downtown has become synonymous with living in slums.

Slum clearance is not good enough if it results in the replacement of old slums by brand new ones with better plumbing. We have to create new urban neighborhoods offering a variety of living unit types for all tastes and all pocketbooks from low cost housing to luxury apartments.

Once the slums which choke the heart of our cities are removed and replaced with highly desirable living environments, new life blood will flow into the rebuilt city core, and with freeways and rapid transit transportation interconnecting the rejuvenated downtown area with healthy satellite towns, a new age of enjoyment of urban life may be born.

You realize, of course, that these are big and costly plans, but there is in this country today an atmosphere extremely favorable to their implementation. These plans are practical because they are firmly founded on our existing economic system. The suburban centers—shopping centers, health centers, office building centers, etc.—are profitable ventures and downtown rehabilitation is profitable too in the sense of saving tremendous real estate values from deterioration, in the sense of being the only means of staving off accelerated downfall and disaster.

I am encouraged by the fact that during the last years architects and planners in many cities have actually received commissions for downtown master planning projects. I am encouraged by the fact that rehabilitation has moved into the public limelight. I am encouraged by my personal experience in the work with my friends and associates, Yamasaki and Stonorov, in connection with the downtown rehabilitation project in Detroit. Here, a citizens' committee composed of bankers, merchants, automobile industry executives, union leaders, minority representatives, have not only put an amazing amount of work and energy but also a large amount of dollars into the venture of taking measures to save downtown.

For success on a grand scale, we will need more than plans and energy and even money. We will need the legal weapons to fight the battle, we need more effective legislation for condemnation proceedings, we need new zoning laws, and we may need federal funds at least as guarantee for loans for urban and suburban rehabilitation. We need educational programs for our architectural schools

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in which integrated planning is stressed, and we need the active help and cooperation of artists, designers and creative men in all fields in order to win in the blitzkrieg of technology.

HOUSE—HUFF

(Continued from Page 26)

arranged for five separate sleeping areas and three baths. Here the individual privacy of the family is secured as against the social nature of the upstairs areas. One of the bedrooms is designed to have no connection with the family quarters, and only an exterior entrance, to serve either as a bedroom for a guest or a maid.

CONSTRUCTION AND MATERIALS

Cast-in-place (possibly prestressed) concrete frame.
One way precast concrete plank (12½' x 2')—exposed on main floor and furred down on ground floor.
Metal subframe holding windows with metal sash and 2" insulating panel covered with mosaic tile pattern.
Glass block entrance bridges with concrete ribs.
Concrete block walls for garage.
Concrete retaining walls and garden wall.
Wood and plaster finishes on interior—exposed frame.

PRODUCTION OF SHELTER—BRAWNE

(Continued from Page 28)

equally necessary in New England and New Orleans: it is only their relative position which needs changing. This personal shelter thus offers the largest potential market and is, incidentally, at present the most costly part of a building. Structure is therefore kept completely separate, an isolated system which can be varied according to the form needed. There is only limited contact between the structure, the form of which is established initially, and the personal enclosures which can be constantly varied within it. It is suggested, moreover, though it is by no means an essential part of the system, that these structural platforms be considered as part of the urban plan, owned publicly in some way perhaps, and that the immediate shelter on the other hand be considered as movable private property—a sort of furniture of enclosure.

In order to achieve this separation of the various building elements and to overcome the problem of tolerances inherent in any form of building where a variety of materials and components come together and closely machined elements are in contact with structure subject to loading stresses and earth movement, a system of connections has been developed which, as far as possible, avoids mechanical fastening of the sort that demands perfect alignment. Instead parts slide past each other, are ring tensioned, supported at random points, pressed together and so on. Some of these connections are shown in the diagrams.

These diagrams show only certain concepts which are thought to be important and which can be applied in practice using a variety of techniques. This system is therefore not meant to be a developed solution for a specific set of materials despite the fact that occasionally a suitable selection of known materials is suggested. For the same reason no completed building is illustrated. Particular spatial arrangements, though in some measure inherent in the system, like the possible extension of cladding beyond the edge of the building, are not dictated by this form of prefabrication. It is still possible for the architect using these elements to desecrate the ground or create a work of art.

MUSIC

(Continued from Page 12)

some venerable masterpiece the visible works. Bring it out into the audience, antiphonal choral chantings from the upper rim, processions down the aisles, Mallory and Tenzing climbing Everest. What's the Bowl good for, anyhow, if not to create illusions on a scale of giants! Project, my boys, project the dramatic emphasis and let it be noticed nationwide.

OK—opera on the scale the Italians drape across their ruins. What opera? Well, for a start, Prokofiev's *War and Peace*. Or Wagner spread as wide as Wagner's imagination, forgetting all that stuffy German solemnity. I don't care if the Valkyries ride Disneyland horses and drop out of the skies. Make Valhalla visible and let it burn. Here's the place where Mozart's *Magic Flute* can go all round the audience. Musicianship may suffer some, but we can leave those niceties to the winter Shrine burlesque. Make the show gaudy as the occasion and boom it nationwide.

Put on shows like that and even the purists will climb down from their snobbery towers, hating you for it, and buy seats.

OK—you can't climb Everest or burn Valhalla every program. The symphonic repertoire should have its place. But rehearse every program—rehearse, rehearse! Let every conductor's Hollywood Bowl evening be to him as his finest hour, so that the maestros plead to play for us. Add instruments to give the ensemble body. How about rehearsal time, did I hear somebody ask? For a show of this size we can use two orchestra alternating, or maybe three, and keep them busy. (Musicians Union, Local 47, please notice.) Isn't that what they do at Edinburgh? What holds us back? Money! Is there more money in the world than in Los Angeles? You say, in Texas? So then, let Texas have it. Costs?

But, my dear friends, do you see that Bowl packed to the rim every concert night? Do you see the tourists from Afghanistan and Burma, serried sari'd Hindus, headhunters carrying suitcases, muezzin from the minarets of Mozambique, the visiting drummers from darkest Africa, crowned heads and notorious pleasure-seekers dropping in by plane, flying saucers letting down by parachute little green men, Japanese and Australians and Eskimos traveling to Hollywood to brave the smog for music, effete Europeans deserting their own festivals, leaving them empty for the Americans while they come to us, South American contingents learning from us what we should be learning from Venezuela, commissars from the Caucasus and Muscovites begging visas, good will spilling over, the iron curtain rent while Shostakovich, idol of the American millionaire symphonic patron, conducts and Oistrakh plays, New York deserted, Chicago abandoned, Philadelphia unlit, cable cars and buses running empty through San Francisco, their best citizens crowding our doorsteps begging beds to hear our Hollywood Bowl super-duper, unrivalled, biggest in the world, the unequaled incomparable Hollywood Bowl Festival Season!

Uh-huh! I mean just exactly that. Nobody has yet approached me, but for a price, my price, I'll do it for them, if they ask. In greater Los Angeles are ninety-nine separate communities, and not one has yet been lit by this imagination. It does seem too bad. In Hollywood Bowl imagination looks backwards, sterile as Lot's wife.

So wakening, rubbing our red eyes, let's back to criticism.

Hollywood Bowl calls for bigness. So what do they give us?



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Littlenesses. Gieseeking at the piano executing his famed pianissimos. The fine timing, involved gesture, the precise facial expressions of Martha Graham and her troupe. A few physiques spread across an eighth of a mile openness with the orchestra for backdrop. Impossible to view unless you are sitting in the forward seats. To see faces you must use glasses. Therefore the entire audience was in the forward seats. This is not for the Bowl. But to see Martha Graham with her dancers anywhere is a privilege.

Sitting fairly well forward and using glasses I had some trouble putting together the ensemble. Like a sniper covering the field before me I tried to follow each movement until it came to rest. This may explain my feeling that the weakest knit of the Graham texture is its counterpoint. Seldom more than two independent motions at a time, and the one usually an accompaniment, movement against figuration. Our own Carmelita Maracci has accustomed us to three, four, or five simultaneously counterpointed independent motions with a group as small as two and never larger than five.

For this reason there is much Grahamesque posing, expressive, statuesque, colloquial, Laocöonlike—and of course, symbolic. Symbols race back and forth across the phrases, meaningful as Mercuries, inert as Western Union messengers. You have before you the visible expression and hanging over it like a mosquito netting the significance. Add up Aries and Sagittarius and deduct the meaning like a horoscope. Symbols must be represented one at a time, worked over until they may be recognized, then overlapped at the edges. That is why there cannot be counterpoint. Only the lesser, totemic, figurative symbols may be simultaneously combined. I believe that Graham's dance medium like the music of Wagner and Berg intellectually seduces by the penetration of its symbols. Ah there, you think, I've got it! But you may have been left behind. The method is progressive, requires much going back and going over. The Graham dances last a long time.

The Graham dancing is a sexual art. It raises sex to the contemplative level, where you can take it almost neat. Being symbolic it is not dramatic but crowded with dream recognitions, and as most dreams are to the dreamer, vivid, believable, moist, sharp. Thus figures stalk through it who although thick, heavy, and seen are not intended to be seen, presences of nightmares, unknown, unintellectualized. These figures supply the dramatic emphasis not directly available in the representation. In the same instance you are being urged to see and to deduce, to feel and respond and not to understand. Yet you must understand. The conflict is designed to be intense, and it is intense. You may wonder, here and there, if it is worthwhile. The Graham method, unlike conventional ballet, must weave a long, unbroken, thoughtful, yet internally withdrawn and often physically unprojected line. It breaks out into moments of complete action, it writhes in elaborated wrangles of distortion, it floats lightly, melodiously on decorative accompaniments, it rises to inspired poses (photograph!), it breaks down and directly appeals. It wants to be emotion, to joy, to suffer. Yet the line must be unbroken. If it breaks, or if you feel it breaks, the illusion is lost.

The Graham art, the Graham dance, the Graham message, most of all the Graham technique have been praised unstintingly, imitated, without qualification. You can follow Balanchine ballets by the dozen without wondering, not even slightly, what sort of a fellow Balanchine is. His art is technical embroidery, interweaving, uncounterpointed except in a formal manner, ordonnance. To be perfectly honest, he hits me where I am not. Martha Graham hits me where I am. To see her choreography as to watch her dancing is to wonder about her. Of what sort of a personality does this dance consist? Therefore one may idolize her without visual disturbance, or being visually disturbed fail to see what she really does. Her failures, her flatness are as interesting as her power, her successes. She is not the ballet master, she is the ballet.

At 63 her physical gifts appear as uninhibited as if she were half her age. Her beauty responds with an ethereal transparency, a sharpness of profile, a quiet of withdrawal, an emotional insistence undimmed by suggestion of age. Her physical illusion reaches from the young girl to the monstress, the monstrous to the eloquently simple, without break of scale or range. Technique in her art is at all times secondary to the person.

Yet her technique cannot be missed. It is her own, a complete invention, an unceasing, self-sufficient style. One recognizes that it is hers in the male foot drawn sharply upwards, the gliding walk like that of a guardsman on parade, the opposed halving of the body, the wriggling together of two bodies like an intermingling thought, the uneasy balance, the enormous effort of unease, strain

and relaxation, poise and unbalance, motionless sensibility and a sort of insensitive but humane clumsiness. It has all been thought out, digested and reintegrated, not a dance remade or virtuous of virtuosity but a new dance. It lives by the imagination of the maker. Where she has failed, it fails.

Withal, for me who has heard so often of her harshness, the most touching effect is delicacy, a withdrawn, mature refinement.

The evening offered three ballets. If I had seen the program before the first number, I might have been able to superadd the symbolism to the visible. Boys and girls, cheerfully costumed, attractive as strawberries, scurried on and off singly and in groups, charged one another, wrestled, made love, broke into athletic solos, briefly consulted the Tragic Muse. It would have been a charming romp, a trifle heavily informal, like the usual ballet hi-jinx, if it had not gone on so long and brought back the same soloists so often. One girl in red completed, by my count, three exuberant solos with exit to the right only to re-enter each time from the other side, requiring three laborious circuits of the Bowl backstage. I study not only the seen but the unseen. Understanding that Miss Graham designs no choreography without a serious purpose I was in haste to obtain a program when the lights went up and discovered the following justification. The title is *Diversion of Angels*, music by Norman dello Joio, having attached a quotation from the English mystic Thomas Traherne "The city seemed to stand in Eden or to be built in Heaven . . . Immortal Cherubim! And young men glittering and sparkling angels and maids seraphic pieces of life and beauty. Boys and girls tumbling in the street and playing were moving jewels . . ."

They were tumbling all right and, seen through the glasses, seraphic pieces, physical jewels, but I should never have guessed the subject, unaided. It was a good prelude in two dimensions, strung out too wide to cover the acreage. This frieze effect continued through all three dances, but the fault lies, I believe, not with Miss Graham but in the location. Given a proper stage of reasonable width and depth and a proscenium arch to measure height, there might have been more thrust and withdrawal. In the circumstances the layout was probably the best that could be managed.

The second and third dances used sets designed by Isamu Noguchi. For the second dance, which would again have been a lost cause lacking a printed clue to the motif, there was a row of small ascending stools or boxes and a heavy silvered construction intended to be a bed—not a bed to sleep in, a symbolic bed for sex.

The title is *Night Journey*, the Oedipus drama recast from the bedroom viewpoint of Jocasta. The story begins, I suspect, after the death of husband one, who is properly bewailed across the bed, while the Daughters of the Night, waving mourning branches, express sympathetic continuity. The Seer, in vast rough cloak, striking the stage heavily with his silver staff, cannot be Tiresias; he is too young, handsome, and hefty. He is more like an accompanying nightmare and as such emotionally effective. Husband two, Oedipus, son and lover, a tall and luscious lump, enters nearly naked in and out of another vast, tortuous cloak, the manipulations of which, as the girls say, intrigued me no end. For her part Jocasta offers a length of rope. They tie each other up in rope and cloak and posture bedroom motions. Then the tragic news strikes, the nightmare Seer returns, and the drama ends in bodily declamation.

The action is Wagnerian in its confused specificity, with some symbols arriving, as I've said, like Western Union messengers bearing telegrams. The visualized harmony, like the Wagnerian, makes up the difference. The actual working music of the ballet, by William Schuman, supplies heavy accents and no distracting continuity.

If anyone could tell me the plot or what is going on through *Appalachian Spring*, I might be edified. Why does the one give the other the baby? Is it a triangle or who is in love with whom? What does the preacher, and so on? But I doubt anybody needs it. This pastoral epic, small in detail but evocative in breadth, thrust out nightmare and hung its symbols under sunlight. The music is all continuity, and the dance runs hand in hand with the melodies.

For better or worse Martha Graham has been a great creative force, like a Diaghilev, in American music.

The setting is a one-dimensional, one-story suggestion of a house, having two steps up to a one-dimensional interior rocking chair. Against a solid section of clapboard wall sits a bench, and across the way floats just enough to be the horizontal of a fence. What looks like a barrel top, propped at a thirty degree angle, makes a pediment for the preacher whose poses nobly elevate the idealism they parody. Such an atmosphere of high intentions sharply pricked

by wit and home-grown aspirations stretching to horizons farther than seen embellish each incomplete proposal of an incident as if over prairies rich with wheat. (It may be that the dimensionless prairie notion I offer here was conditioned by the expanses of the Bowl stage, and that in a theatre one would feel the Appalachians instead of Kansas, but except the sources of Copland's pure-gold tunes either setting would be as American as right.) A Pioneering Woman, a Revivalist, five followers in puritan grey, a handsome young husbandman, and Martha Graham his wife made up the changing assortment of personalities. Changing, I mean, because they exchanged places in domestic ritual and moral circumstance; there could be seen always clearly an inside and an outside, a passing over of clouds in light and shade; the one who sat on the bench was not the one who before sat on the bench or who was now sitting on the bench, and the rocking chair exchanged possessions. That was another domestic point made without stating it, that the rocking chair held the sitter, not the householder his possessions. The householder entered into them, as the Bible says. Religious emotions swept the dwellers with antagonism, frenzy, and blindness, and the true religion was everywhere except in these emotions.

About *Appalachian Spring* I could go on rhapsodizing for a week, so forgive me that I do not, and I won't.

I might begin all over again and speak of the dancing of Martha Graham, but one does not or should not speak of the dancing of Martha Graham as of the dancing of Pavlova, or Duncan, or Maracci. She is a presence, the creator and the embodiment of a technique, an articulator of vision, an innovator of responses, one of the few artists in our still unsure culture who is finding the way of culture to an American determination.

Dear Miss Graham, there was a brick in my bouquet but it bounced out.

ART

(Continued from Page 8)

In his most recent paintings there are no windows, no more "frontal" vision. Space explodes away from the traditional center. Line, instead of delineating and analyzing, as it had in former paintings, serves as animating form. Color pushes forward—yellows, emeralds, scarlets and lusty grays. At times paint is trowelled on thickly, at times thinned into atmospheric washes. Because Birolli always departs from a carefully isolated and examined emotion, the smell of dried grass, the energy of midday sun, the fluttering surface of a grain field are sensed. In this, Birolli remains true to Venturi's definition. But his intuition, so honestly heeded, seems to be carrying him ever more deeply into a style which cannot be identified with traditional European abstraction.

With these three painters, and several others, the optimal moment is now. Now, when there is a liberal exchange of art from country to country and when the grip of conventional "gusto" has been released, there is a chance for them to gather in the tools of all contemporary art and use them freely toward personal ends.

AVANT-GARDISTS

Although extremely effusive, the avant-garde in Italy is not yet ready to assume international importance. In spite of considerable fervor, there has been little really important experimental work. This is still a time of eager eclecticism.

More than the synthesists, the avant-gardists suffered from the

isolation imposed by the Fascists. Although during the late '20s and '30s a few artists (notably Magnelli, Licini, Soldati, Severini and Prampolini) kept up their contact with the Parisian avant-garde, there was little possibility of injecting an experimental note into the arts as a whole. True, Soldati, Magnelli and Licini did keep a small neo-plastic fire going in Milan, but Rome was a cold wasteland. It must be constantly recalled that Italy is a land where electricity, motor-scooters and espresso machines are the slipcovers that hide a fundamentally old, cranky society filled with reaction. Young artists who wished to know the language of modernism had not only to rebel, but they had to remake themselves. Catching up was a more complicated process than merely adopting non-objective vocabularies and welcoming all that was "new." It is probably for this reason that the ten years since the war have not been sufficient to instill a truly avant-garde sentiment in the Italian art world.

For the most part the avant-garde in Italy comprises young artists who range in age from 25-35. A few older men, notably Capogrossi, Burri and Prampolini have been influential, but both Burri and Capogrossi stand a little apart since they have found an unconventional expression to which they stick with the tenacity of conventional stylists, while Prampolini is more important as a catalytic agent than as an artist.

In Rome, the avant-garde has a rather hectic history, but only now begins to look as if it may produce something worthwhile. Piero Dorazio, one of the most important members, recently published a book on modern art in which he minutely describes the formation just after the war. He reproduces a manifesto published in 1947 which stated that it was necessary to bring to Italian art the "European" modern language of "pure form." According to Dorazio, the "manifesto of formalism was the first stand of the young artists in defense of the spirit and international tradition of modern art against the nationalist and realist tradition which was resumed immediately after the war."

For the young artists it was then a matter of education rather than creation. Kandinsky, Mondrian and later Picasso and Klee were their mentors. When the principles of modern art had been thoroughly discussed, there was a scramble (far worse in Milan) to produce "experiments" but they were, of necessity, hastily produced and heavily dependent on theory and remembered images. The imperative these younger artists still feel to be the modern movement; their urgency; their volatility keep the Italian avant-garde in an undefinable and immature condition which has been overpraised by well-meaning critics who wish to encourage the spirit of avant-gardism.

The dilettantish and as yet clumsy efforts of the avant-gardists to bring Italy esthetically up-to-date was brought into clear focus with the large exhibition sponsored by the Rome "Art Club." The Art Club, which lists as its sponsors Picasso, Severini, Venturi and others, and whose hard-working president is Prampolini, made a genuine effort to create an international exhibition, which, as Prampolini says in a foreword, would show the "unity of measure—in time and space—of the mechanical world and the life of man." This restatement of what was a Futurist tenet is weakened by a basic confusion as to just what is the relationship between machine and man—a problem which has since ceased to interest artists in other countries. The show, called "The Plastic Arts and the Mechanical Civilization" did nothing to clarify the question. Although ships'

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turbines, Alfa Romeo motors and typographical innards were exhibited, there was no attempt to relate them to any of the 100 works of art which in their diversity reflected no special relationship. Yet, the artists seemed pleased to see the sleekly designed machines installed like works of art, and the critics who are pro-avant-garde (very few) were satisfied that at least something "modern" was done to animate the show. Foreign exhibits included works by Baumeister, Bloc, Arp, Yunkers—but not one was remotely related to a co-exhibited machine part. Among Italian contributors, few could be honestly praised—except perhaps the painter Emilio Vedova who is experimenting with American type abstract expressionism, and Piero Dorazio who exhibited a huge bas-relief on gessoed wood, rutted and pocked, and punctuated with little round sticks and cello keys. For all the talk of the machine, the show demonstrated only a basic confusion on the part of Roman artists as to just what does constitute an avant-garde.

Milan has always been closer to the springs of modern art. (Most of the Futurist activity originated there.) At present, Milan is in a full avant-garde vogue, with anything that looks sufficiently different, saleable. The fermenting elements work fast in Milan and there are at present at least three avant-garde movements, among them "Movimento di Arte Concreta," based on principles of neo-plasticism; "Movimento Spaziale" which embraces several varieties of abstraction and "Movimento Nucleare" which bases itself on the same principles as its fraternal group in Paris loosely called "tachiste." All three groups publish periodical manifestos, arrange international exhibitions and keep themselves well au courant with the latest on an international scale.

The most recent exhibition of importance was sponsored by Movimento Nucleare, whose two leaders Enrico Baj and Sergio Dangelo published their manifesto in 1952 declaring that, among other things "truth . . . is in the ATOM." They derive their rather sketchy theories from automatic surrealism and are closely related to French groups working in the same tradition. Although their too-frequent and too wordy manifestos (and even the form of their work) has a heavy *deja-vue* quality, and although few of the Italian experimentalists seem to have gotten much beyond the *frottage* of Ernst and expressionism of Pollock, the polemic value of the movement's work is obvious. In producing elegant catalogues, such as that for their international exhibition "Il Gesto" which includes reproductions of works by artists from a dozen countries, the avant-garde movements plays an educational role which unfortunately has been totally overlooked in Italy. If indeed the young Italian experimentalist is too concerned with machines, atoms, and the concomitant theories which machines and atoms seem to engender in artistic circles, he at least keeps open a channel which had been cemented in Italy since the advent of the Futurists.

BOOKS

(Continued from Page 13)

might be defined as a synthesis of the outgrowing of man's changing ideas as expressed in the symbolic language of the arts and consisting of certain features shared by them all. The arts thus become a language in symbols and images by which man communicates his ideas of order and the meaning of life in perceptual rather than conceptual terms." The precise sorting method, and the pigeon-holing, and the synthesising makes for pretty dull going. I shall not

take the course. While the book is thoroughly indexed, it lacks a bibliography.

KUNIYOSHI. Catalogue of Kuniyoshi's Posthumous Exhibition Held at the National Museum of Modern Art, Tokyo. Text by Atsuo Imai-zumi and Lloyd Goodrich. (Bijutsu Shuppan-Sha, about \$12.00) Seventy-two plates of Yasuo Kuniyoshi's paintings, drawings and lithographs, selected from a volume of work completed during the period 1922-1952 show the artist to be one of the most imaginative and natural of the 20th century, displaying an emotional range from extreme melancholy to the carnival spirit, in a well-chosen group of canvases and drawings highly charged with poetic imagery, fantasy, ambiguity, and voluptuous symbolism. The seventeen color plates show Kuniyoshi's development as a colorist from the early paintings in earth colors to the later ones in brilliant hues reminiscent of the Mexican school. Working with incongruously arranged objects, painting with understatement and implication, Kuniyoshi's work seems always to state more than meets the eye.

EXHIBITION STANDS, by Robert Gutmann and Alexander Koch. (Verlagsanstalt Alexander Koch GMBH, \$12.50)

Statements by George Nelson, Misha Black, Eric Herlov, Gio Ponti, Alfred Roth and G. V. Pechmann, preface a book of examples of the best in exhibition architecture produced in seventeen countries by 148 designers from 1948 to 1953. The problems solved by the designers cover large and small fair exhibits, permanent display structures, showrooms, pavilions, agricultural and open air exhibitions. Whether to display the merchandise of a client for better sales or to exhibit the cultural and artistic wares of a country, the job of the designer is to stage in simple and dramatic terms the proper setting for the objects in a contemporaneous manner, to case and cage the materials with regard to space, movement and limited materials. As Gio Ponti puts it: "Contrary to the cinema where the spectator is at rest and watches a sequence of expressions and effects, at exhibitions the visitor moves through a series of motionless spaces. In fact, it is by his own movement that he creates a succession of scenes. These ends must be served by the designer through what, in cinema language is called a 'sequence' designed for the purpose: colors, volumes, spaces, varying heights of different ceilings, flights of perspective—all these elements unfolding themselves during the visitor's progress." This book, alongside those of Misha Black and Lohse comprise the best in the small library of information for the architect-designer.

GARDENS ARE FOR PEOPLE, by Thomas D. Church. (Reinhold Publishing Corporation. \$8.95 until November 19, 1955, after which, \$10.00).

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Whether the garden is considered as a necessary adjunct to the house, or whether regarded as a portion of the house itself, Thomas Church gives, with particular emphasis to the small plot, invaluable advice to home owner, builder, or buyer.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

APPLIANCES

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and

modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co., Zeeland, Mich.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(258a) Mosaics. Original, specially designed mosaics, for exterior or interior wall areas. Plaster in wall, hang, or use as room divider panels. Durable, weatherproof. Request free file of ideas and glossy photos of work now available. Bonnie Jean Malcolm, 13228 South Blodgett Ave., Downey, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FURNITURE

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawwood, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(257a) Furniture: A new eighteen page brochure contains 30 photographs of John Stuart furniture demonstrating a concept of good design with emphasis on form no less than function. Accompanying descriptions include names of designers, approximate retail prices, dimensions and woods. Available for 25c from John Stuart Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, N. Y.

(169a) Contemporary Furniture: New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design; quality hardware, careful workmanship; data belongs in all files; send 25 cents to cover cost: Dunbar Furniture Company of Indiana, Berne, Ind.

(230a) Contemporary Office Furniture: Newly published illustrated brochure describing contemporary high-style office furniture in CMF quality line. Many examples shown, including such features as solid brass hardware, full-size file drawers fitted for Pendaflex File Folders; wide range of beautiful cabinet woods combined with cigarette-proof micarta tops. Perfect workmanship, finish of this handsome line, combined with moderate price, make it ideal for retail stores, offices, reception room. CMF has recently affiliated with Vista Furniture Company of Anaheim. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2037 Placentia St., Costa Mesa, California.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

HEATING, AIR CONDITIONING

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed

surface-mounted units utilizing reflector. Avenue, Hollywood 38, California. lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(253a) Television Lighting Catalogue No. 4 is a result of research and development to meet Television's lighting needs. Contents include base lights, spotlights, striplights, beamlights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 W. 43rd St., New York 36, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fiberglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(27a) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(246a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 36, New York.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

PAINTS, SURFACE TREATMENT

(228a) Mosaic Western Color Catalog —In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics. Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland

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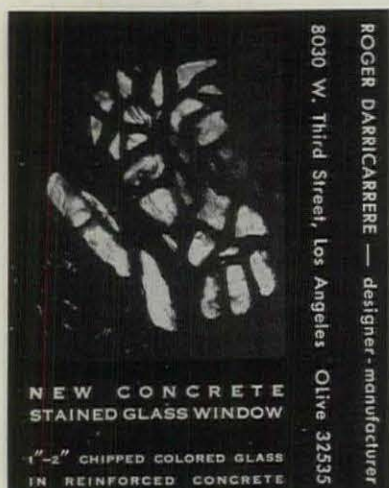
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(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lakes Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

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(244a) Graphically illustrating the uses, sizes and types of steel-framed sliding glass doors is a new 12-page catalog issued by Arcadia Metal Products. Cover of the catalog features a full-color photograph of a Connecticut residence with installation of Arcadia doors. Also shown are uses of the products for exterior walls in a school, hospital, low-cost development house, luxury residence and commercial building. Unusual feature in catalog is "Data Chart" which lists dimensions of glass required for the most popular Arcadia door sizes, rough opening sizes and shipping weights of the product. Profusely illustrated, the catalog contains specifications and details of doors for both single and double glazing as well as information concerning stock and non-stock door sizes. Copies of the catalog may be obtained from Arcadia Metal Products, Catalog 1955-13, P.O. Box 657, Arcadia, Calif.

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architec-

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(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

(356) Doors, Combination Screen-Sash; Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

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(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal

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✓(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

(261a) Tempera Product: Descriptive literature on new tempera product now available. Kit form includes formulas and 2 color wheel, charts for perfect mixing and matching. Refill bottles obtainable. Write Code Color Co., 2814 Dunleer Place, Los Angeles 64.

(262a) Layout Tapes: Fully illustrated booklet, "Layout Tapes for Industrial Planning" details correct procedures for transparent and opaque plant layouts. With price list, order form for 75 tapes including structural and material conveyor symbols. Write to Labelon Tape Co., Inc., 450 Atlantic Ave., Rochester 9, New York.

(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

✓(240a) Anthony Bros. pools introduce easy-to-operate rust-proof filter system, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

STRUCTURAL BUILDING MATERIALS

207A—Unusual Masonry Products; complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-

webb design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hard-board product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(243a) A new 1955 four-page basic catalog covering fir plywood grades and application data in condensed tabular form has been released by Douglas Fir Plywood Association. The folder, based on revisions stiffening grade and quality requirements as outlined in the new U.S. Commercial Standard for fir plywood (CS45-55), is designed as a quick easy-to-read reference piece for builders, architects, specifiers and other plywood users. The catalog covers such essential data as type-use recommendations, standard stock sizes of Exterior and Interior types, recommendations on plywood siding and paneling, engineering data for plywood sheathing and plywood for concrete forms, minimum FHA requirements, fundamentals of finishing, and applications for specialty products. Sample copies are obtainable free from Douglas Fir Plywood Association, Tacoma 2, Wash.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

✓(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

The materials now in stock are available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

ROOFING

✓(146a) Fiberglass (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglass Corp., Toledo 1, Ohio.